TWENTY-FOUR PAGES

THE NEW YORK DRAMATIC MIRROR

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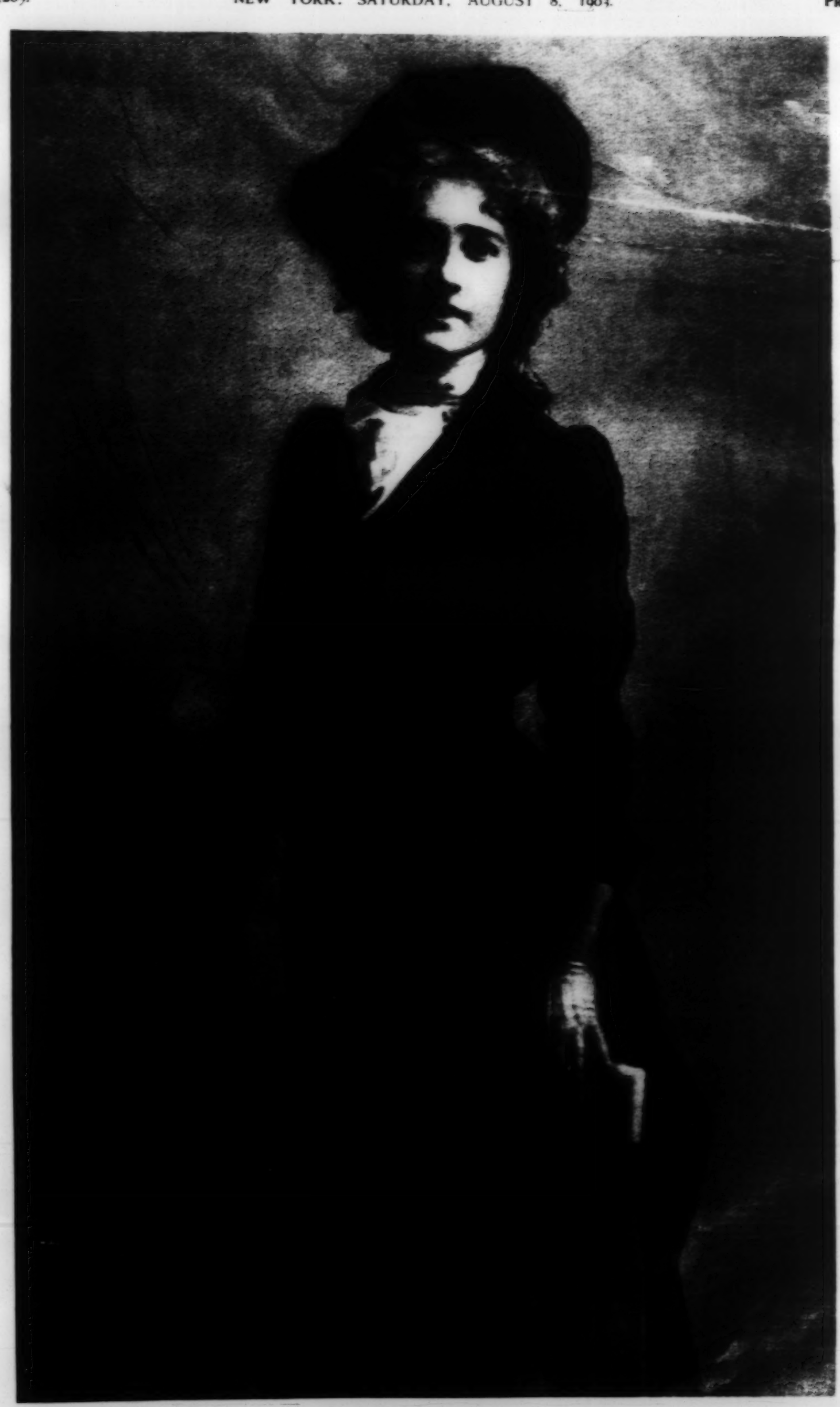

Photo by Sherman, Newark, N. J. LILLIAN LANCASTER.

THE MATINEE GIRL

The Matinee Girl has acquired a window box! It was no mushroom growth. It began as all great things do, with an idea. There were times when the idea languished, but now that it is consummated, one can see that the purpose lived through it all.

Through many Summers and Springs I had pictured the box and thought of the tone that it would add to the dining-room window—one of those deep, wide windows (usually looking into the bosom of the family next door) that one finds in flats.

This one of mine does not. It has a gorgeous sweep of a view over roofs to the river, and it suggested a row of ferns or flowers from the moment it first became mine by monthly rental, and I longed for this decorative effect just as when a child I had an uncanny longing for rockwork as a garden decoration.

This rockwork yearning was mine alone. The rest of the family's tastes ran to white mice and goldfish—smelly, scaly things, I thought. But rockwork—beautiful, glistening, jagged rocks, with earth between them and vines clambering around them—suggested something that would be glorious for the dolls as a Summer resort.

And rockwork I finally had, although it was crude, owing to the fact that I built it myself with a great wealth of rocks and a sparsity of soil. It remained a strangely unattractive heap of dirty-looking stones and never developed into the wild and picturesque craggy mass I wished for.

Waiting for it to mature and mellow, I used to walk the dolls among the plants in the dining-room windows. They grew in painted pots, set in little saucers to match, in which water usually rested, and as the window seats were deep they served as delightful forests through which the dolls might roam, stopping now and then to rest by the lake sides.

Perhaps the joy of these outings was what caused the purpose which has now become an actuality (a window box positively arboreal in its wild beauty), so fascinating that I frequently leave my work and steal on tip toe to look at its gay riot of color beneath the striped awning.

It was last Summer when the purpose blossomed so far that, after a confab with the janitor the box was constructed and set up by means of wires that supported it, so that it leaned out like an Italian balcony.

But soon after the box was established the purpose languished. New gowns or their lack became the important theme, and life's joys and life's sorrows crowded to the extent that a window box seemed a trivial, foolish piffle of a thing.

Then there was the question of earth. The courtyard, six stories below, was paved, the street cobbled. You buy earth in town just as you buy sugar—by the pound.

So, through the late Summer, the box remained empty. The rain beat upon it mournfully; the Autumn winds rattled it in its moorings, and one day I noticed that the maid was using it as a receptacle for empty bottles.

There was an air of ruin and desolation about it that made it hateful to look at while the chill October breezes made it creak and rattle like a ship's masts.

Through the Winter it was not so bad for the snow piled in it, and I fancied that a row of evergreens would be a chaste effect. What a charming doll's cemetery it would make!

But alas! There are no dolls nowadays nor no little girls to play with them. Life becomes real and soubrettish in a New York flat no matter how you may strive against it.

This Spring the window box germ began to stir again. There was window box boom over the town, anyhow, and people were beginning to talk of the block beautiful.

The clubs put in window boxes and architects added them to their plans. Up Fifth avenue and along through uptown streets casements blossomed wth verdure.

Passing a florist's shop one day the deed was done. From a boy, who treated the affair as an ordinary matter, I learned that one bought the earth and plants and had them sent home like furniture.

There were English ivies and six German ivies—the soft, green, quick-growing kind; and there were Creeping Charlies, four of them, and variegated vines that the boy called periwinkles, sweet alyssum and mignonette, and a dozen stocky built geraniums, with full rose pink blossoms and plenty of buds promising.

I became just a trifle hysterical and ordered more than was necessary, and went away feeling as though a great folly had been perpetrated. Again the thought crept in like a serpent that it was possible to repudiate the entire bargain. Nothing had been paid! Ha—ha! Such things had been done!

Next morning the plants came in a basket with the earth. They were carried by a man somewhat old and decidedly dissipated looking. He had the air of one who dealt in luxuries and who had, in his time, seen life.

He was elaborate in his speech and had an air of fatigue which seemed a trifle overdone. Frequently he mopped his brow and remarked that it was a warm day.

He said he hoped two pails of earth would be enough, and worried me by the way he looked at the box when I brought him in to the dining-room. I feared he would disapprove of it, and that the plan would fall through after all. Then his eye caught sight of a decanter on the sideboard and his face softened.

He began to work, filling the box with rich, dark earth and planting in the flowers and vines. He seemed to perspire unnecessarily, and he used his hands instead of a trowel with an air of abandon as to how they might look after he had finished.

He said the awning should be kept up as much as possible so that the flowers would get the sun. He also said that it was a hot day. When I paid him for the flowers he remarked that there was nothing in the job for him—not even the price of a glass of beer. I didn't imagine that he had really done all that work for nothing, but I gave him something, for he certainly looked warm, and it was, as he said, a hot day.

Then he offered to water the plants, but I feared that he might have a sunstroke, and thought it would be better for him to have it in the hall. So I ushered him out, gently thanking him profusely.

I sprinkled the flowers from a basin, but have since bought a legitimate green watering can that holds a quart—and I tried to get an outside view of the effect. It was certainly a charming affair. The vines trailed down the wall, swaying in the breeze. The alyssum and the mignonette nodded over the edge and the posy geraniums stood pertly in a row.

And oh the way it has grown! Every morning there are new surprises. The ivy has taken a new direction and buds are breaking out grandly on the geraniums. I saw a worm yesterday! It lives down among the roots and comes up occasionally for a glide in the shade of the leaves.

Funny little weeds have sprung up and must be picked out daily and faded leaves clipped off. Now and then, when it rains and the flowers are drenched, I feel afraid that they may break off their blooms, but they drink it greedily in and look all the better for it. Then a fragrance that is positively refreshing comes up from the earth and the flowers.

Sparrows have begun to come and hop around the edge as though they were considering it as a place for nests, and one of them pecked up a weed and ate it the other day. I have no doubt they might be trained to come and weed the box with a little trouble—in the way of sprinkling crumbs about.

I had thought of going out of town this Summer. They say that Newport will be very gay, and some friends are planning an automobile trip through the Berkshires that ought to be great fun, but somehow I don't feel like travelling. One gets homesick, and the mountains and the ocean are tiresome after a day or two. Scenery is all very well in its way, but we get so much of it in the theatres!

There is an absurd idea that Nature's heart is in the rural districts, and that trees and babbling brooks are necessary for a Summer holiday. As for me, I like the vista that greets me through the bamboo curtains—the swaying green, the flutter of the awning, the occasional approving twitter of a bird visitor—and what is that? Do my eyes deceive me? As I live—a butterfly!

THE MATINEE GIRL.

CUES.

Elise de Vere, the French singer, who has been engaged to appear in The Red Feather, arrived in New York last Tuesday on the *Kaiser Wilhelm der Grosse*.

Harold Vosburgh, who has been Summering at Atlantic City, left on Saturday for St. Louis to stage W. E. Nankeville's producton of The Village Parson.

The Dvorak Dramatic School, of Chicago, has just issued a handsome little volume, containing information about the school, the faculty and the courses of study for next year, which will be the fifteenth in its history.

Mrs. J. H. Gleeson has rejoined her son and daughter, John and Bertha Gleeson, after having spent some time in attendance upon another daughter, who was ill in Cleveland.

Marie Wainwright will tour the country during the coming season as Viola in Twelfth Night.

Marguerite Urquhart has been engaged by William T. Keough to play the title role in his production of The Child Wife.

Irma La Pierre has been engaged by Sullivan, Harris and Woods to originate the leading role in their productions of Wedded and Parted, and during the following season will be starred by this firm in a new play.

Sullivan, Harris and Woods' King of Detectives' Company began rehearsals on Wednesday at Tuxedo Hall.

Al. Lipman will play the title role this season in Sullivan, Harris and Woods' production of Jim Bludso.

Mr. and Mrs. Phil Hunt (Fanny Curtis) returned from Pine Hill, N. Y., last week and have begun rehearsals with Mr. Hunt's Down by the Sea company.

Mildred Holland, accompanied by her nephew, Frank M. Holland, and her manager, Edward C. White, arrived in New York on July 26 on the *New York*. Miss Holland, who has been abroad three months, brought with her thirty-one trunks of costumes and effects for the new production of Theodore Kremer's drama, The Triumph of an Empress, in which she will originate the role of Catherine the Great of Russia. Miss Holland will go to Plattsburg, N. Y., within a few days to conduct the rehearsals for The Lily and the Prince, in which she will play a season of ten weeks, opening on Sept. 8.

Harry E. McKee, who originated the part of Little Willie in Otoyo, has been assigned the role of Con Slick. Mr. McKee was obliged to decline the offer of the management for a road tour as he has signed with Gus Hill for this season.

E. L. Kinneman, manager of the Grand and The Indiana at Marion, Ind., arrived in town last week with his daughter. He will remain about two weeks.

Violet Mascotte was the recipient at the final performance on July 27, at the Howard Athenæum, Boston, Mass., of silver tea service and tray from the Howard Theatre Stock company. Each piece of the set has her monogram engraved thereon. The presentation was made on the stage, immediately before the last performance of the Burlesque Company, of which Miss Mascotte has been the directress for the past twenty weeks, by Emma Krause on behalf of the company. Miss Mascotte will continue in the same capacity next season, opening Aug. 17, making her eighth consecutive season there.

Rehearsals of the Charles F. Edwards Stock company will commence Aug. 15 at the New Opera House, Elkton, Md., directed by Chester Bishop. The following have so far been engaged: Helen McCabe, Eloise Adams, Morris Smith, W. J. Eccleson, Ralph Dwight. The company is booked solid through New Jersey, Maryland, West Virginia, Pennsylvania, Ohio and New York.

Wade Rhine, who originated the part of Buck Smith in R. L. Cresey's production of Out of the Fold, has reen re-engaged to play the same part next season.

AN AMERICAN ACTOR IN THE ORIENT.

Photo by Burkett, San Francisco.

Norval McGregor, with the tan of the Orient on his cheeks and the gray-blue of the Seven Seas lurking in his eyes, returned to New York last week after an absence of more than four years. During that period he played the leading roles and was featured with Janet Waldorf and her company, under the management of Mrs. Ada Dow Currier, which organization has been making a remarkable record in the matter of globe trotting. Mr. McGregor traveled far—and he traveled with open eyes and a camera-like mind that recorded accurately everything that he saw. Thus equipped with subjects for conversation and with a ready tongue besides, Mr. McGregor is an ideal companion for a Summer afternoon chat. The Mizpah man found him so entertaining that the chat lasted almost as long as a Japanese play—and at the end the actor had but touched upon a score of subjects that might have been exhausted with profit.

"We sailed from San Francisco," said Mr. McGregor, "on April 12, 1899, and it was four years almost to a day when we returned to that port. Between the time of our passing out of and into the Golden Gate we visited and played in Hawaii, Japan, China, the Philippine Islands, the Straits Settlements, Burmah, India, Ceylon, Australia, and New Zealand. We visited Japan and China twice, and on April 1 we closed our tour where we had begun it—at Honolulu. Mrs. Currier had been over a good part of our route before, so that we were not altogether strangers in strange lands. Our repertoire consisted of As You Like It, Romeo and Juliet, The Merchant of Venice, Hamlet, Ingomar, The Lady of Lyons, Camille, Pygmalion and Galatea, and a number of later plays which we presented occasionally, including The Gay Lord Quex, The Wrong Mr. Wright, and Facing the Music. We carried complete sets of costumes for all of these plays, but we burdened ourselves with only such scenery as was absolutely necessary. The company was in a way elastic. Sometimes we traveled twenty-six strong. At other times we were only five, and depended upon local amateurs for support. We played almost steadily during the four years, and in every way the tour was successful and most enjoyable.

"Of course, so long a tour and one that carried us to such out-of-the-way places could not be booked definitely in advance. We followed to some extent the example of the early strolling players. Political conditions and the weather forced us to change our plans several times. We were obliged also to dodge wars. During the war in China we played in India, and the war in Africa kept us from going there at all, though we had intended to do so. Our nearest approach to a scene of actual battle was at Manila, where on our opening night the firing line was only three miles from the city limits. Manila was, of course, under martial law at the time and in consequence we were obliged to begin our performances at half-past five in the afternoon and ring down at eight. After nightfall no citizens were permitted to be on the streets. We came near having a little war of our own in Manila, by the way, before we got possession of the theatre. Although we had made contracts for certain dates at the playhouse, a Spanish opera company, taking advantage of an old law regulating performances in that particular theatre, claimed the right to play there in our stead. When we went to the theatre for a morning rehearsal we found the stage swarming with Spanish singers and a fierce looking director in the chair. The director ordered us out and we ordered him out. Neither order was obeyed for a matter of five or six hours. We glared at each other. But while we were glaring at each other a messenger of ours was interviewing the American officials—and the result was that we played the evening performance and had, moreover, a squad of American soldiers to protect us and our patrons from molestation.

"Of the several countries we visited India was to me far the most interesting. To know India one must needs spend a lifetime there—and even then one would probably know but a single phase of its marvelously complicated life. We journeyed far in India, from Calcutta and Bombay to the foothills of the Himalayas, and as far North as the Khyber Pass. We played in Lucknow, Cawnpore, Agra, Delhi, and a score of lesser cities. We appeared, by command, before Lord and Lady Curzon in Calcutta, and at other times and places we had among our auditors many of the most important personages in India.

"Naturally I was immensely interested in the native theatres and visited them whenever possible. The Parsee theatre in Bombay is a splendidly equipped establishment, having an immense stock of well painted scenery and most wonderful treasures in the way of costumes. I saw the Parsee company—which, by the way, went to England a few years ago to appear before Queen Victoria—in a native drama which was in theme somewhat like Faust. The acting was more exaggerated than we are accustomed to on the English-speaking stage, and the facial make-up of the players was rather crude. Upon another occasion I saw the same company in a version of The Merchant of Venice. The translator had taken a number of liberties with the original, but in the main the play was the same. An extra scene was introduced showing the destruction at sea of Antonio's ships. This was a startling innovation, but as far as the mechanical effects and the stage picture went it was admirably done. Shylock was played in a low-comedy fashion, as was the custom on the old English stage. And let me say that the native Indian students are far more familiar with Shakespeare than are the majority of American playgoers.

"The English-speaking stage in India is by no means the neglected institution that many suppose it to be. English and American actors have made visits there for the past fifty years, and there are now several English-speaking companies that tour exclusively in the Orient. Besides these professional enterprises there is a very great deal of splendid amateur work done in all the English settlements. Among the amateurs that supported us were many capital actors and actresses who had played as many roles as the average professional. The finest English theatre in India is at Simla, and its stage is occupied almost exclusively by amateur productions. In China the English amateur is equally prominent. A dramatic club in Shanghai made a production not long ago that cost close upon $4,000 before the curtain rose.

"An English or an American company visiting the Orient must be prepared to play before educated and critical audiences. But once a company has proved itself worthy artistically its members may be sure of generous appreciation and much hospitality in a social way. The clubs—of which there is at least one in every English settlement—are important factors in making for the success of any theatrical venture. Through them the best advertising is done—by word of mouth. We advertised to a considerable extent in the newspapers, but we did comparatively little in the way of lithographs and stands. In India, China, and Japan it is difficult to keep a bill posted on a wall for more than an hour or two. The natives seemed to have a perfect mania for tearing down posters. We had to keep our men constantly at work, when we attempted that sort of advertising, in keeping our paper in any sort of repair.

"In Japan we played As You Like It before the nobles of the court and the foreign ministers. At all of our performances in that country we had many native auditors—and most appreciative auditors they were, too. I saw several performances by native companies and was greatly interested in them. Danjuro, the dean of the Japanese stage, is a wonderful actor and a clever manager. Although he is something over seventy years old he can impersonate a girl of eighteen in most graceful and effective fashion. His theatre is the largest in Japan, having a seating capacity of about two thousand. The auditors sit on the floor in little squares divided off by low partitions. If the night is cold they rent little charcoal stoves, as we would rent opera glasses. The star enters the stage from the front by way of the aisle on the prompt side, and the leading man enters through the opposite aisle. The prompter's voice is heard through the entire performance, and the property man often carries the articles required to the actors while they are on the stage. These crudities belong to the old Japanese stage and some of the older actors have been sharply criticised lately for permitting them. In strange contrast to these crudities is the fact that Danjuro's theatre is lighted by electricity and is equipped with a revolving stage to facilitate the setting of scenes.

"Kawakami, whom you saw in New York a few years ago, is Japan's progressive actor, and he is doing much to improve the native stage. I saw him in a version of Othello, with Sadie Yacco as Desdemona. The performance lasted from one o'clock in the afternoon until ten in the evening, and was in many respects far away from Shakespeare. The scenes were laid in Japan and Formosa. The characters all bore different names from those employed in the original play and there were, of course, many interpolations.

"Our experiences in Australia, New Zealand, and Hawaii were not unlike the customary experiences of players traveling in America. We played in regular English and American theatres, and except during little journeys that we took for pleasure alone we did not encounter anything unusual. After by return to San Francisco—which, by the way, was the scene of most of my theatrical experiences before I sailed for the Orient—I went to Santa Clara to manage and appear in an open air performance of As You Like It, on the Fourth of July. From there I came to New York, stopping for a brief visit in my native State, Wisconsin, and I expect to devote myself for several seasons to come to play acting 'right here at home.'"

ENGAGEMENTS

Louis B. Christ, to go in advance of George L. Baker's The Christian company.

J. W. Ashley, for The Best of Friends.

Lillian Bayer has signed to originate the leading heavy role in Mittenthal and Forrester's production of Owen Davis' play, A Great Temptation.

Harry English, as leading support and featured, to May Sargent in Henry Guy Carleton's comedy, That Imprudent Young Couple, opening Sept. 1.

John J. Farley, for his old part, Shrewsticks, in Our New Minister.

Minette Thullen, for Brenda, with The Silver Slipper company (Eastern).

Mrs. Harriett Otis Dellenbaugh, as Mrs. Boyd in Hearts Courageous.

Fanny Argyle, to originate the heavy role in Charles E. Blaney's Child Slaves of New York.

Leland Webb, featured as leading man, and Walter J. Wallace, with the Dixon Stock company.

D. E. Hanlon, for Sam Drysdale, the opium fend, in Across the Pacific, opening at Elizabeth, N. J., Aug. 8.

Helen Ware, to play the part of Madame Alvarez in Soldiers of Fortune next season.

Arthur Row, for the support of Marie Wainwright in Twelfth Night.

Marguerite Wagner, by Hickey and Warmington, as Johanna Nolan in The Two Sisters.

Louise Ripley, by John M. Hickey, as Lady Macbeth in support of John Griffith.

Lorraine Drew, for the leading heavy in Jim Bludso.

Wedgewood Nowell, with Al. Woods.

Walter Montague, for The Christian.

Christina Langford, with the Neill-Morosco company.

Victor Harvey, Thomas McMahon, William O'Day, Stevens Hills, Dan McCallum, H. Snitz, Charles H. Young, and H. Edwards, for Through Fire and Water.

Clark Ball, as advance agent, by Willis Granger.

Mr. and Mrs. James Collins, for The Child Wife.

John Terris, for leads, with R. L. Cresey.

Augusta True, for Maud Muller.

Edward O'Conner, for Robert Emmett.

St. Clair Travis, Jefferson Osborne, and Armond F. Cortez, for The Fatal Wedding.

Frank Gheen, George B. Miller, Jeanne Dore, and Alexander Leonard, for Wedded and Parted.

F. W. Marston, Estelle Richman, Fred Douglass, and St. Clair and Cotter, for When Women Love.

Inman and Vincent, for The Head Waiters.

Harry T. Powell, Lydia Powell, Zonetta McGraw, and John A. Cunningham, for A Fight for Millions.

Lillian May Muller, for Eben Holden.

Virginia Reeves, for Peck and His Mother-in-Law.

Jessie Bennett, for The White Slave.

F. Walker and Henry Nelson, for In the Palace of the King.

Edgar Norris, for Lost River.

W. H. Pascoe and Calvin Tibbetts, for The Evil Men Do.

Frank Campeau, for the role of Trampas in The Virginian.

Charles R. Gilbert and Thomas H. Ince, for Hearts Courageous.

Margaret Maeder, Cora Macy, Howard Ober, James Connors, Harry Wardell, and the Shinbone Band, a musical organization of fifteen pickaninnies, by Charles Nuckols, for Red River.

Billy Payne, for Caleb Springer for The Village Postmaster.

Charles P. Rice, Ida Chester, and Grace Welby, for New York Day by Day.

Carrie Maye, George E. Fisher, George Beavan, Charles H. Burrell, by Charles H. Wuers, for The Factory Girl.

Don Merrifield, by Mrs. Boyle, for the heavy role in Two Little Sailor Boys.

Edward J. Nugent, as business-manager for the Pabst Roof-Garden.

Francis R. Stewart, in advance of The Child Wife and New York Life.

Charles B. Waite, J. A. Curtis, Horace Rushby, Charles H. Booth, Helen Gowan, Dolly Kempner, James Collins and Lucille Rae Collins, by William T. Keough, for The Child Wife.

Hattie Carmontelle, re-engaged for the Grace Hayward company.

Edward Hayes, Thomas Grady, and Mona Wynne, by Broadhurst and Currie for A Son of Rest.

Marguerite Ferguson, James E. Rome, Herlihy and Hillan, May E. Blake, and Della Ranney, for McFadden's Flats.

Neil J. Quinland, for John Todd, with the Old Jed Prouty company.

Paul C. Warde, by J. R. Stanley, as Alma Sterling in A Daughter's Devotion company.

Alexander T. Leftwich, Alexander Cown, Prince Elwood, H. G. Albaugh, Edith Mayo, Florence Stafford, and Little Rossi Williamson, by J. E. Toole.

Joseph P. Harris, as manager for Kellar.

EDMOND ROSTAND'S ADDRESS.

On the Occasion of His Reception Into the French Academy, June 4, 1903.

(Translated expressly for THE DRAMATIC MIRROR *by Henry Tyrrell.)*

[In accordance with the traditional custom, the theme of M. Rostand's discourse is a biographical sketch and eulogy of his predecessor in the Academic chair, the poet-dramatist Henri de Bornier.]

GENTLEMEN: I have never been more tempted not to speak in prose. In undertaking this address I should have been glad to give myself fictitious courage by claiming the privilege of the

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dramatic author. It would have been so easy for me to imagine that I am writing a play, in which there should happen to a wholly unworthy poet what has actually happened, as it appears, to me; and you will acknowledge, gentlemen, that a play containing such improbabilities could only be in verse. "Let us suppose," I would have said to myself, "that I am at the great scene of the Academy reception, the address about to be delivered—that my hero confronts the illustrious and awesome company of the Immortals." It would have been heroic drama, possibly I might have succeeded in it—I should have been braver for my hero than I am for myself, and made my own speech while pretending to write his. But then I realized that I had no right to seek to facilitate my ordeal. I will abstain, therefore, from the language which is to me least unfamiliar, though it may seem injudicious to double the emotions by making my debut simultaneously under the dome of the Institute and as a speaker of prose.

Gentlemen, I have read the exordia of all the poets who in times past have received these Academic palms, and I know that although I arrive here too early to venutre any abridgement of the prefatory humilities, I come too late to hope to find any new way of being confused. Everything has been said, during these two and a half centuries that there have been Academicians, and modest ones. It shall be understood, if you please, that I am here because at the moment when you had to replace the author of the Daughter of Roland, I chanced to be, by the hazard of a trip South, the poet in nearest neighborhood to Roncevaux.

Now I know it would be oratorically effective, each time that the mention of one of the characters put on the scene by my predecessor furnishes me with the pretext, to wander off in one of those paths of digression which border the classic avenue of eulogy. But M. de Bornier has protected himself in advance, in the most noble manner, against such excursions. He has treated subjects of such immensity that it would not be side-paths one would take, but boundless Saharas in which to plunge. When I saw that occasion offered for me to solemnly make known what I thought about Dante, St. Paul, Attila, Charlemagne, and Mahomet, then, gentlemen, my mind was quickly made up: I shall speak to you only of M. de Bornier.

Oh, that life of De Bornier, so amiable and so fine—I wish I might worthily relate it to you! I would show it more picturesque in its very simplicity, more romantic in its honest worth, than any one can imagine.

I never saw M. de Bornier but two or three times, so that he is cherished mysteriously in my memory as a little old gentleman of romance, original, lively and good-humored, with a pink face buried in silver beard, eyes like clear water, tiny, restless hands almost lost in spacious wristbands, and some indescribable fantastic grace of awkwardness which made him look to me like the kobold or wizard of Tragedy. It seemed as if his life must be murmured as a legend—the Legend of the Last Tragic Poet! It seemed, too, as if that life were to be told like a tale by Daudet—one of those tales where, in the sunlight of the Southland, comes dancing the dust of old libraries. And there was something of the adventures of a Petit Chose who finally became an Immortal. The title of this imaginary life-story would be ready to hand: "The Story of a Moon-Fisher."

Gentlemen, do you know what it means, to go a-fishing for the moon?

It is a kind of angling practiced most at Lunel [the birthplace of M. de Bornier], according to the old Provençal song which says:

"The people of Lunel went a-fishing for the moon."

When I first heard of this moon-fishery I used to see in fancy a whole population of nocturnal anglers, stealing along the sequestered banks of the Vidourle with strange tackle. The moon shines in the water, the nets are cast, and it disappears. Now and again, perhaps, by proceeding very softly and gently, one seems to see the golden disk caught in the silken meshes; but the moment an attempt is made to draw it in it slips back, shimmering and lost in the ripples, only to reappear, round and mocking, when the water is smooth again. Gentlemen, you understand that the people of Lunel are poets—they fish for the moon. It is the most delightful fishing in the world, for it is the only kind that can never be done in troubled waters.

It was near the midnight of Christmas, 1825, that a little moon-fisher was born in this good town of Lunel, in a house at the angle of an old street facing the chapel of the White Penitents. They were chanting the midnight mass there, and the people of the neighborhood were in attendance. The mother about to be desired the blessing of the glorious Nativity upon her own child. The windows were opened. The night of Glad Tidings entered in that obscure chamber. Stars shone through the curtains. A wave of melodious song rolled in and spent itself at the foot of the great four-posted bed. Music of joyous hymns and naïf carols filled all the place. And all these essences—piety, faith, Christian poesy, music of Provence, honest fervor, the organ's grandiloquence, the purity of childish voices, and the heartier tones of the general congregation—all these, mingling with the rare spirit of proud ancestors even as the perfume of incense mingled with the faint, musty odor of the ancient dwelling, formed a something strangely noble and exalted, which hovered in the air, fanned as by angels' wings; the infant inhaled it with his first breath—and of such was the soul of Henri de Bornier.

Twenty years later, at Victor Hugo's, one evening when all the luminaries were there in conjunction, a poor little poet, all flustered, hid himself in corners and fled from the groups of the famous, to take final refuge in an embrasure where he was rejoined, in gentle sympathy, by the master's daughter, Adèle, who that very morning had made her first communion. She still wore her lovely white dress. She took charge of the timid young guest, made him her confidant, showed him her medals and pictures; they understood each other perfectly; and while Théophile Gautier and Paul de Saint-Victor scintillated these two were happy and laughed merrily together. For M. de Bornier had kept, in all its whiteness worthy to brush against the pure veil of the child communicant, the soul which awoke within him that Christmas birthnight.

It was because he had been brought up by women—by his mother, and by two exquisite aunts; and he had had only sisters. His father, a bluff gentleman of gigantic stature, soldier in war-time and landscape gardener in peaceful days, inspired respect rather than tenderness. He designed excellent parks, but seems to have been less proud of his shrubbery than of a genealogical tree firmly rooted in the oldest "old rock" of Languedocian France.

Our poet began as an orator. His mates at the parochial school used to surround him, crying, "Eh, bon! Henriquet! preach to us!" And Henriquet, climbing a tree for pulpit, would preach. "That child will be a bishop some day," the family said. So he was put, first in the little seminary of Versailles, then in the little seminary of Montpellier, then in the little seminary of Saint-Pons. He grew—not very much! his feeling for the episcopate became lukewarm; he wrote verses, and sent them to Victor Hugo. The response was favorable, and portentous for the future. Moreover, at the seminary they were imprudent enough to have theatricals in the refectory. Bornier wrote a comedy which won him academic honors at the college. He was lost!

Father and mother died. Three sisters clung to him for support. The paternal mansion was sold for a pittance. He must quit Lunel, and go moon-fishing at Paris, in the Seine. But, alas! the water here is troubled, and not at all clear; the bustle of the quais made his head swim; in the Latin Quarter his heart failed him, he grew homesick, left, and started back for Languedoc—to stop in Touraine with the Marquise de Rochemore, one of his two aunts, the other being the Marquise d'Argens. These two former ladies of honor to the Duchess d'Angoulême had already taken the child's heart in their slender hands and moulded it with pious grace. Under the clear sunshine of Touraine they laid out in his spirit a beautiful garden, with all the formal elegance of aristocratic Old France. Ever through life the heart of M. de Bornier cherished gratitude toward the gentler sex, to which he owed his educators, and whose "eternal slavery" he never ceased to deplore:

The fallen angel, woman, wounded, trails her wing . . .
As girl, her father sells, and so the husband buys;
Widow, her brother, son, perhaps a stranger, cries:
"The law gives her to me!" and meekly she obeys.
Such is her cruel lot; and all throughout her days,
Her sole joy is the crown of motherhood to wear,
Happy in that she may her future tyrants bear!

But he adds, in lines which appear first in "The Apostle," and are repeated in "Mahomet," as a kind of *leit motiv* of his Christian feminism:

But One is come at last, the shameful yoke to smite,
And set a shining star on woman's forehead white . . .
Saying, "In heaven high, where never man hath trod,
Behold them, side by side, thy mother and thy God!"

Buffeted and heartsick, then, a young misanthrope destined to salvation because he was not also misogynist, Henri de Bornier came to the Château Marcilly sur Maune, where the Marquise de Rochemore cured him in three smiles:

Myself, once on a time, in days of youthful folly,
I looked upon the world with vision melancholy—
It is a pose that one assumes!

Glimpses of that period of his early life are to be read between the lines of his novel, "La Lizardière." In fact, the several stories written by M. de Bornier should be considered as a discreet form of autobiography. Aware that the poet attached importance only to his tragic works, we may accept his innocuous fiction as a series of lighter reminiscent leaves to be glanced through between the acts. Yet they are full of the sighs and echoes and sentimental fragrance of the old château life—elegant as Pontmartin, chivalrous as Walter Scott. One evening, on a balcony, a gentle heroine sighs regretfully, "Duty! yes, it is grand and sweet"—and the poet turns away with these words graven on his heart, to become the motto of his life work. He departs, more than ever enamored of a glory and fame as to which he had fancied himself disillusionized. Is it not noble, that it should have been a Marquise, and of the Restoration, who inspired in M. de Bornier the high vanity to twine so many laurels about his vicomtal coronet as to hide it, all but the four pearls?

At Paris Feuillet had just made his debut, and "The Romance of a Poor Young Man" was already in the air. The young vicomte tutored private pupils for a living. He published a volume of verse, on the strength of which he obtained a petty appointment in the Arsenal Library. He wrote a play upon the Marriage of Luther, which was to have been produced, but—before the revolution of '48 it seemed too republican, and after too royalist! Bornier wrote another piece, Dante and Beatrice—sure of production, this. But no! because after the *coup d'état* it sounded revolutionary, and the lines spoken by Dante in exile might have been spoken by Victor Hugo if they had been a trifle more sonorous. Never mind! a superb holding out for glory began, which was to last twenty years, and which nothing could discourage. M. de Bornier took lodgings in the Rue du Bac, in the old Latin Quarter beyond the Seine, so that he had only to cross the bridge to have his manuscripts rejected at the Théâtre Français. But nothing could daunt the intrepid optimism of the idealist. The romantic alumnus of the two marquises preserved until death his childlike simplicity of heart, his enthusiastic adolescence of spirit.

For there never existed a more romantic being than Henri de Bornier. I doubt not that all the while the obscure clerk ran errands through the muddy streets of Paris he was in fancy rescuing captive princesses and holding up wild horses. In this respect he was a worthy successor, at the Arsenal, of Nodier, who used to see topazes and emeralds in the ordinary sands of life, and who wrote, "The romantic man is not he whose existence is varied by the greatest possible number of extraordinary events, but the one in whom the simplest happenings develop the most vivid sensations."

Yes, Bornier is the romanticist *par excellence;* to him all things are romantic—for who can compare in romanticism with the author who was able to write the "Romance of the Phylloxera?" No circumstance so humble but that in his eyes it takes on mystery and beauty. Everything that happens to him is explained by some remarkable adventure. Was not his diminutive stature due to the fact that, as an infant, he once fell asleep and was buried in the snow? Coming as he did of a race that is half Gascon half Provençal, nothing could restrain the imagination with which he enlarged the circumscribed field of his life. To him all things were possible. He wrote tragedies; others might create an Agamemnon, he would make a pair of them. Walking in a reverie, murmuring hemistichs, he stops suddenly before a junk dealer's and, moved at the sight of a forlorn bust of Philoxène Boyer, buys it as a protest against the injustice of decadent fortunes? A fiercely moustached individual remarks in his hearing, "I am something or other at the Odéon:" the poet follows him home to read him Du Guesclin: and it is only when the auditor responds at frequent points, "A good thrust!" "That's one between the ribs!" "Pinked, by ——!" that Bornier realizes he has brought his manuscript to the fencing-master of the theatre! He goes so far in his dreams as to thrill at the name of one Ganlon, a shop-keeper, and asks himself, "Can he be a descendant of Ganelon?" The most commonplace vulgarities serve as food for his fancy: he sees a silver bell serving as a restaurateur's sign, thinks of the tocsin the paladins sounded for Charlemagne, and forthwith hastens to suspend it in a drama.

And the course of events, shaped by this bold romancer, in the end justifies his extravagance. He achieves that most difficult and desirable of all earthly things—a marriage of love. And how does he win her, whose refusal he dreads in fear and trembling? By means of a comedy which he fashions expressly to play with Her! Who shall persuade him now that the poetic drama lacks action? Henceforth he doubts not that the poesy which has brought him happiness shall also bring him glory. He toils on in a silent frenzy. And it is thus that, beginning with a parlor comedietta to touch the heart of a woman, in the end it is given him, with an epic drama, to stir the heart of France.

It is with tenderest respect that I have permitted myself to allude to the disproportion between the physical man and his work; without which exiguity of form, perhaps, he might not have had that wistful sentiment of grandeur that made him a poet. We can understand why he was ever so careful not to lose, morally, an inch of his height. His chivalrous soul, finding it could not within himself rise to its full majesty, had recourse to the only way in which it might extend its measure: by taking up its abode in heroes. Seizing the sword of Roland in one hand and that of Charlemagne in the other, the ambidextrous little Southerner flourished the two blades together so valiantly, clashing and ringing and striking out sparks in an aureole of flashing steel above his head, that the Olympian giants of the Enchanted Forest, looking down upon the brave spectacle, murmured "Well, well, well!"

The Daughter of Roland was rejected at the Comédie Française in 1868. Edouard Thierry, at that time director both of the Comédie and of the Arsenal, could not suffer the idea of having to defer, at the theatre, to the wishes of one who at the library was his subordinate. Bornier, feeling that in producing his masterpiece he had been guilty of an hierarchic misdemeanor, precipitately resumed his under-clerkship, whence he emerged again, rosy with hope, upon learning of the advent of M. Perrin. M. Perrin liked the piece, and said so peremptorily. His reading committee accepted it with marked distrust. It was a weary while in the putting-on, and the dress rehearsal was vague. An eminent dramatic author declared that the scene of Géraid's combat would never do. An actor, in the cast of the play, encouraged his fellow-players by predicting a possible run of three performances.

And the day after, gentlemen—

(To be concluded next week.)

LILLIAN LANCASTER.

Lillian Lancaster, the subject of THE MIRROR'S first page portrait this week, is a young Kentucky actress who is fast rising in her chosen art. Since the days of Mary Anderson the public has had a kindly regard for Kentucky girls who start out to win laurels in the stage world, and her State is now watching with pride the advance of Miss Lancaster. Already she has been favorably compared to its gifted daughter so fondly called "our Mary," and not since the latter's reign has there been so attractive a type as Miss Lancaster promises to be. Of the part and classical style, exquisitely dainty and graceful, her face has a rare, ethereal beauty that is remarked even in that State, so noted for its beautiful women. She has the golden hair, dark blue eyes and jet black lashes that gives to the Southern blonde her radiance.

Miss Lancaster belongs to one of Kentucky's oldest and most prominent families of Virginian ancestry. She has been, since a child, a favorite in the State, and was distinguished several years ago, when a schoolgirl, by having the honorary title of "the little Colonel" bestowed upon her by the State militia. Miss Lancaster has since infancy shown marked ability and love of study, and when, after finishing her education at a select school, she expressed the wish to enter upon the stage as her life work, her parents did not oppose her, but entered heartily into her ambitious desires.

Her first season in the drama she was featured as Lygia in Quo Vadis, and last season she was leading lady in Man to Man. In both characters the press and public were generous in her praise. In a late special production of Faust she appeared as Marguerite, in which she made a pronounced success. Her youth and beauty fit her admirably for the classic roles. Coupled with all of nature's gifts, Miss Lancaster has undoubted dramatic talent. She is a student and conscientious worker, and all who have seen her portrayals during her as yet short career predict for her a brilliant future.

THE DRAMA AFLOAT.

The Eisenhart-Henderson floating theatre, that voyages up and down the Mississippi River and its tributaries, is this season devoted to the legitimate drama, the play presented by the nautical company being Faust. For many years Uncle Tom's Cabin was played in the floating theatres on the Mississippi, but the audiences tired finally of that estimable drama, and vaudeville was substituted. This season marks a return to the legitimate from variety. The Eisenhart-Henderson Company has a new boat, equipped with a steam organ, and with an auditorium large enough to seat one thousand persons. The play of Faust is presented with all the scenic and electrical effects that are ordinarily employed in a theatre on land.

THE MARRIAGE OF REASON.

Harrison Grey Fiske has secured the American rights of a play by J. Hartley Manners, entitled The Marriage of Reason. It is based on a recent novel by Mrs. Kennard, and the dramatization was made by arrangement with her. Mr. Manners was co-author of The Crossways, in which Mrs. Langtry appeared last season. The Marriage of Reason is not a problem play, as the title might suggest, but a comedy of contemporary English life. One of the principal characters is an American girl. The dialogue is said to be brilliant, while the story moves on original lines.

PAUL GILMORE'S NEW ROLE.

Paul Gilmore, who was last season seen throughout the country in John Drew's old role in The Tyranny of Tears, will be starred the coming season in another Drew role—that of Lord "Jack" Lumley in The Mummy and the Humming Bird. The tour will open at Trenton September 22. Mr. Gilmore has for several seasons been very successfully starred in heroic romantic characters in The Musketeers, Don Cæsar, Under the Red Robe, etc.

THE BOSTONIANS INCORPORATED.

The Bostonians, a theatrical and operatic organization, was incorporated at Albany on July 29 with a capital of $100,000. The directors are Henry Clay Barnabee, William H. McDonald, A. Parker Nevin, Emile Buguiere, and Boudon G. Charlton, of New York city, where the offices of the company are located. Two new operas will this season be produced.

ENGAGEMENTS.

Thomas A. McKee, to go in advance of Miss Bob White company.

Blanche E. Carlyle, for the support of Rose Melville.

Frederick Lyle, John Justus, Mae Maxwell, and Ruth Wilson for the support of the Shannons in Legally Dead.

Clinton P. Henry, with the Cook Church Stock company.

Nan Hewins, by Mart Hanley for A Gentleman from Gascony.

Mary Servoss, Montgomery Irving, George Barr, Charles E. Odlin, Henry P. Nelson, W. W. Phillips by Henry Pierson for the support of Haward Hall in The Man Who Dared.

Ledyard Pope, for the La Salle Theatre company, Chicago.

REFLECTIONS

Pictured above is Hortense Van Zile, who will this season appear as Rosalind in one of Ernest Shipman's As You Like It companies. During the past few seasons Miss Van Zile has played a number of Shakespearean roles with several prominent actors, and though during her brief stay in New York she received many offers to appear in modern and romantic plays, she has decided to enact Shakespearean roles for another season. Her tour will open on Aug. 21 at Bar Harbor.

A divorce was granted to Samuel S. Howe from Marie Whitney Howe in the Supreme Court on July 27.

Harry Corson Clarke was taken suddenly ill in Denver last week and for several days was in a very serious condition. The physician in attendance pronounced the case one of ptomaine poisoning. Mr. Clarke is now out of danger, but it will likely be several weeks before he entirely recovers.

Rose Coghlan will appear in Stephen Phillips' drama, Ulysses, which will be produced at the Garden Theatre in September.

May Buckley will support Henry E. Dixey this season in Facing the Music.

The first session of the Grand Lodge of the Theatrical Mechanics' Association was held on Wednesday at Toronto, Canada, fifteen delegates from the principal cities of the country being present. Among the business transacted was the installation of two new lodges.

Mrs. Gussie J. Bennett secured a divorce from Charles C. Bennett in the Supreme Court, New York, on July 27.

W. E. Bonney of the Liebler and Company's forces, on an hour's notice started on a transcontinental trip on Wednesday to catch the Ezra Kendall Company, which is on its way to San Francisco. Harry Hanlon, stage manager of the company and an actor of one of the principal roles, was taken ill at Marion, Iowa, with inflammatory rheumatism, and as no understudy for his role had been provided, Mr. Bonney was immediately sent to fill the vacancy caused by his illness.

Advices from South Africa state that the M. B. Leavitt Company, which hitherto seems to have met with ill fortune, has been reorganized and is now playing to better business, visiting the small church and town halls. With the exception of Louise Willis and George W. Leslie, who have left the company, the personnel of the company is the same.

Charles K. Champlain has secured the repertoire rights to More Sinned Against than Sinning and For His Country's Flag.

W. A. Wesley will this season manage for Wallace Gilmore the Academy of Music at Pittsfield, Mass.

Minnie Stanley, who has been spending the past fortnight in the Adirondacks, has returned to New York to begin rehearsals with John J. Brophy's production of Wealth and Poverty, in which she will be featured.

Mrs. Ollie Mack (Kittie Beck), who has been seriously ill at her home at the Winsonia Hotel, is so far convalescent that her recovery is assured.

George Parsons in January will produce Mr. Pharaoh of Egypt, a musical fantasy by Irving Scott.

Rehearsals for John J. Brophy's production of Wealth and Poverty began yesterday (Monday) under the direction of the author, Lawrence Underwood.

Marie Pavey will this season be leading woman of the Grace Hayward company.

Rehearsals of Red River, under the direction of the author, Jerrold Shepard, will begin on Aug. 17.

Jeannette Lowrie will not close her engagement with The Wizard of Oz company until Aug. 8, after which she will spend a month at Saratoga. Miss Lowrie has received an offer to appear in a musical production at a Broadway Theatre during the Winter.

To *The Theatre Magazine* for August J. Redfern Mason contributes an illustrated estimate of Forbes Robertson, who is about to visit America. There is a full account of the new French play, Business is Business, and Henry Tyrrell reviews The Holy City. A description of Henrietta Crosman's Summer retreat in New Hampshire is given in a characteristic interview with that actress, and a veteran manager describes humorously the days when the drama thrived on the waters of the Erie Canal. There are views of New York's new playhouses, with descriptions, and E. A. Bingham gives an interesting account of Elitch's Gardens, Denver. A. E. Lancaster denounces the custom common among managers of putting a play in rehearsal without first reading it to the actors, and Lionel Strachey, in a caustically written article, condemns certain recent plays as flagrantly immoral. The pictures include a colored portrait of Blanche Ring in character, a full-page plate of Ada Rehan as Lady Teazle, and a large portrait of Mlle. Ackté, the dramatic soprano of the Paris Opera House, whom Mr. Conried has engaged for America. There are also portraits of Orrin Johnson, Martin Harvey as Napoleon, Sarah Duncan, John Craig, Edward Harrigan, Vesta Tilly, Olive Ulrich, Iva Merlyn, J. E. Dodson, Edna Aug, Madge Carr Cooke, Mabel Taliaferro, and many others.

William A. Norton this season will play the lead in The Village Parson.

Jack E. Magee and Teresa Dale, who have been spending the last four months on the Pacific Coast, will return to New York this week.

E. S. Brigham, manager of the Gilliss Theatre and the Brigham circuit, has returned to Kansas City from a pleasure trip to California and the Coast.

Eduard Wechmann, the German-English actor, will this season include Hamlet in his repertoire.

Mary Nannary was [illegible] presented with a gold watch and chain, the gift of Messrs. Salisbury, Andrews and [illegible] of her support.

Dode Rock [illegible], Ohio, has accepted an offer to join the Dairy Farm Company in San Francisco, and will soon leave for the coast.

IN OTHER CITIES.

SAN FRANCISCO.

The three hundred and sixtieth week of the Alcazar Stock co., ending July 26, was the second of one of the most remarkably successful plays ever seen at the Alcazar. It was Edward Rose's four-act prologue play, based upon Anthony Hope's famous story The Prisoner of Zenda. Fred J. Butler had to do with its direction, and thus it had the best of attention and production. Albeit it was the second week of the play, at every performance the audience busted the capacity of the theatre. Whittlesey in the role of Rudolfo was himself again. In every particular his acting was true and telling. As Duke Wolfgang and Black Michael, Henry Shumer carried the roles with good, skillful poise, bringing out the villainy in the second, especially in excellent thought. Perhaps his work may be classified as the most creditable we have seen him do. Captain Sapt fell to the palm of Fred J. Butler. We have seen Sapts galore in San Francisco, but never have we seen it stick out the pages of Hope's story so faithfully and cleverly as Butler showed the character to us. He didn't act Sapt; he was Sapt, scalp to sole, and heart to soul. Nothing was overdone, nothing overlooked. It was on a par with his play direction. Harry S. Hilliard (one of the newcomers in the co.) was a capital Fritz. To Harold M. Shaw was handed the role of Rentzau. While taking care of it creditably, it cannot be said that he gave it the devil-may-careness with which we have seen the role in less competent keeping. Charles Wyngate did the little he had to do as Bertram, the artest, well. Frank Bacon secured the usual laugh for a fine character drawing of Franz Teppich. Bertha Creighton was wholesomely dear and sweet as Flavia. But among the women of the cast that seemed the paramount eye-attractor for the convincing spirit of her acting was Adele Belgrade as Antoinette. Her greatest scene was in the Winter palace at Breslau, in the second act, where she warned Rudolf of his threatened danger from Michael. She held her audiences, in dramatic force and cleverness, with an intensity of interest and achieved the impression of being among the strongest actresses, where strength is required for the proper dramatic effect, that we have seen at the Alcazar. The Alcazar counted among the best stock cos. obtaining, the co. can count itself fortunate in having Miss Belgrade.

The inauguration of the Summer stock season at the California, beginning 20, had for its inaugurator the Neill-Morosco co., under the stage direction of Robert Morris, with In the Palace of the King as the opening attraction. The co. was so surprisingly good its season of several weeks will undoubtedly prove a success, artistically and pecuniarily. The week of 20-26 large audiences, satisfied and pleased with what they saw, were the vogue at every performance during the week. Viola Allen's famous play was put on in a style by the Neill-Morosco, of which Miss Allen, considering the detail with which she gave us the play at the Columbia not many weeks ago, would have been proud. Heading the cast was King Phillip, under the capable eye of Thomas Oberle. To George Soule-Spencer was intrusted Don Juan. It goes without saying he made a success. Manliness, brightness and good nature threaded his acting with harmony that won him due attention. Frank McVicars was the Cardinal. He looked it every inch—girth, hight and face. Joseph Dailey gave a careful and meritorious conception of the bent-back court fool, Adonis, bringing out the character with just enough of sorrow and of happiness to make it balance nattly. H. S. Duffield was Captain de Mendosa, the king's guard. He deserves particular mention for the competent manner in which he played the role. It could not have been in better hands. Wilfred Rogers (once with the Alcazar Stock co.) acquitted himself well as Don Manuel. Adora Andrews filled every requirement as Anna, Princess of Eboli. The she-snaky principles underlying the role she dealt with in a way that secured her the just opprobrium of her auditors. Phoss McAllister was seen to advantage as Sidonia. Elsie Esmond was sympathetically sweet and delightfully pretty as Ines, the blind girl, and drew the part most naturally. The role of Dolores was assigned to Lillian Kemble. A happier assignment it has not been our lot to see in many a day. She was the embodiment of Dolores. Her interpretation was peculiarly clever. Her success as the leading lady of the Neill-Morosco is unmistakable.

The third stock season of the Central, 20, can be chalked as one of the most important in the history of the house. Large audiences were the rule during the week of 20-26. The play was Faust. It has been many moons since we have seen Faust so elaborately mounted as it was put on at the Central. Herschel Mayall, among the leading actors of the Pacific Coast, was selected to play Mephisto. The selection was apropos, in that he played it for all it was worth, and worthily received all the praise showered upon him in curtain calls and applause and calls for speeches. Edwin T. Emery surprised us by his competent handling of the role of Faust. George P. Webster made a good Valentine. Eugenie Thais Lawton played the part of Marguerite with excellent effect. Georgie Woodthrope caused a deal of amusement as Dame Martha. As, scenically, they produce plays at the Central regardless of the pecuniary outlay, one can imagine the attention that was paid the scenery of Faust. The electric effects found full sway in the Brocken scene, and, with red blinking eyes of owls, monster dragons belching fire and smoke, skeletons (the genuine article) dancing aerially, showers of fire from above, demons and other whatnot, gave one a realistic idea of Hades. The Central, in fine, never does anything by halves. And for this we can thank the genial business manager, George H. Davis.

The Columbia, with Amelia Bingham and her fine supporting co. in their fourth week, presenting The Frisky Mrs. Johnson, 20-25, was well patronized.

The second week of Under the Red Globe, with The Three Musketeers, at Fischer's, 20-26, drew the usual crush of humanity to have life lengthened by laughter with Bernard, Dill, and Kolb as the life-lengtheners. Review later.

In Wall Street 19-26, Grand.

An Irishman attending the performance of The Highwayman at the Tivoli 20, which marked the return to stage life of Camille d'Arville, would say the songster was received with a caid failthe. He could also add that the flowers came in Tivolituls. When Camille appeared there was a "hand" about five minutes long. She could do nothing but look sweet and smile her best. This she did gracefully. Then she began her Sinclair singing, and D'Arvilleised 'em until it was just one round of sweet anticipation on both sides, realised. Cunningham, Stevens, Hartman, Webb, Annie Myers, Bertha Davis, and the rest lent their aid in making the opera go right.

On 31 Florence Roberts will begin her indefinite engagement at the Alcazar. It will cover several weeks and include as many plays. At its conclusion she will begin a thirty weeks' tour under the management of Frederic Belasco.

The Dairy Farm will be put on at the Alcazar 17. The play will have a very elaborate mounting in cast and scenery.

White Whittlesey will leave San Francisco 16 for New York. There he will appear in Nat Goodwin's revival of A Midsummer Night's Dream. After a year in the East he will return hither to fill a five-year contract under the management of Belasco and Mayer as a romantic star. Prior to Mr. Whittlesey's bidding us good-bye, he will be seen at the Alcazar in A Marriage of Convenience and The Three Musketeers.

Raymond W. Peck, who is said to "know how" in writing burlesques and musical plays, having met eminent success in that line in New York and in Chicago, arrived here July 17 from Chicago, to write "stuff" for Fischer's. This is his first time in San Francisco. He says that, barring the body-boring winds (which are San Francisco's salvation during the Spring and Summer), he likes the country very much, and that as soon as he has become climatically tinctured he will enter upon his duties.

Nat Goodwin, with L. E. Woodthrope, Mrs. T. Lewis, and Mrs. J. Brady arrived at Yosemite Valley 19 and, with Walter Kenny as guide, the party is doing the tall trees and the mountains in good vacational style. After coming out of the Yosemite Goodwin will go to Southern California before he goes to New York to open his 1903-4 season. The report in my last week's letter that Julia Dean was one of the party was an error, as she left for New York immediately on the closing of the co. in Seattle.

Helen Lackaye, brother of Wilton, and a charming and clever member of Amelia Bingham's co., has, since coming to San Francisco with the co. to fill a five-week engagement at the Columbia, finished the writing of a book on which he has been working for some time. It is "Her Spanish Guardian." It deals with pioneer Western life. The story has a heroine, a young woman who falls heir to a fortune left her by her guardian. The identity of the heroine forms the basis of the greater part of the interest in the book. A San Francisco publisher will have "Her Spanish Guardian" among the Fall publications.

Benjamin Greet, the London manager, has secured Lyric Hall from Manager Greenbaum for the presentation of Everyman, the fifteenth century morality play, in San Francisco early in September, by Manager Greet's Western co., after the open air production of the play in the amphitheatre on the University of California campus, at Berkeley.

Leandro Campanari, the famous symphony conductor of Milan and of London, will give a series of symphony concerts in San Francisco the coming season, under the auspices of the San Francisco Symphony Ladies' Council.

Georgia Keperlee, a tall "show girl," with handsome face and graceful figure, capped off with a sweetly toned voice, who San Franciscans remember seeing with Anna Held's co. this year, is a new acquisition. Manager Friedlander has secured for the Fischer forces. She made her first appearance with the co. 20 in Under the Red Globe, and "made good."

Oliver Morosco, lessee-manager of Morosco's Burbank Theatre, Los Angeles, arrived at San Francisco 20. His trip hither had to do with closing an agreement whereby he will have one of the largest, most modern and best appointed theatres on the Pacific Coast, in a downtown part of San Francisco. The scheme involves the putting up of a seven-story building, with offices and a large theatre. The securing of this theatre by Mr. Morosco is in line with his plan to establish a circuit of theatres in the more important cities on the coast and in the Middle West. In addition to having control of the Burbank Mr. Morosco has recently closed a lease of the Victory Theatre, at San Jose. Negotiations are now, it is said, completed for a new Morosco theatre at Portland and another at Kansas City, with one or two other cities in sight to be in the circuit. If the San Francisco plan goes through for the theatre here, it will be conducted exclusively, as all the other theatres in the Morosco chain, as a stock co. house, at which the different Neill-Morosco cos. will play in rotation in engagements covering six to eight weeks.

Mollie Campion, who achieved a notable success as Percinet in Edmond de Rostrand's play, The Fantastics, has joined the Bates-Watson co. here. The co. will soon begin its 1903-4 season, touring the Pacific Coast.

The Stockton (Cal.) Elks are putting up a new building at Stockton. The lodge and club quarters will be among the finest owned by the order.

Just to show some incredulous folk that the earth "do move," the town of Willows, Cal., was seismetically jarred to such an extent 24 people were thrown into a panic and the front wall of the Willows Opera House was thrown several inches out of plumb. The jar was on only six seconds, but it made a hit in that time.

The San Francisco Board of Public Works (Commissioners Schmitz, Casey, and Monsen) has refused Mr. Lankershim, the owner of the recently burned Theatre Republic, a permit to reconstruct the building for theatrical purposes, but has allowed him a permit to repair the building. Of course if the building be reconstructed, and the owner reconstruct with the understanding that the building will not be used for theatrical purposes, the building will be about as useles as a wagon fifth wheel. Mr. Lankershim contends that as eighty per cent. of the structure is not only intact but also as sound as it ever was, he has the right to rebuild the house for whatever purposes he wishes to lease it. And so the end is not yet!

Edna Wallace Hopper, with Judge E. P. Coyne, the New York lawyer, returned to San Francisco, from Victoria, B. C., 23, whither she had gone to contest the will of Alexander Dunsmuir, her stepfather, who died leaving an estate valued at about $12,000,000. Miss Hopper and her lawyer won the preliminary battle at Victoria in their efforts to break the will. Dunsmuir made his will in favor of his brother, James, formerly a Premier of British Columbia. If the will be broken Mrs. Hopper will get half the estate, according to the laws of British Columbia, and the mother of Alexander Dunsmuir the other half. The mother and her daughters have joined Mrs. Hopper in the will-breaking contest. Edna, before leaving San Francisco a few weeks ago for Victoria, figured in the evidence taken here. Her return hither means further San Francisco evidence. Following this Judge Coyne will go to New York to secure wind-up evidence going to prove that Dunsmuir was non compos mentis. The Court of Appeals of British Columbia, at Victoria, as a result of Edna's and the Judge's trip to Victoria, has ordered the brother, James, to produce all his books and papers showing the status of the partnership existing between himself and Alexander. To enable him to do so the case has been adjourned until December. In the mean time Edna is on her California ranch, undetermined about going on the road this season.

The California Amusement Co. was incorporated at San Francisco 23. The capital is $200,000. Of this $50 has been subscribed. The directors of the co. are C. W. Alisky, T. A. Keogh, Lee M. Olds, John Coghlan, and A. F. Muhr. With new theatres popping up all over town, others talked of, and a co. incorporating, it should seem there's goin' to be somethin' doing' hereabout theatrically.

Edwards Davis, once pastor of the Oakland Central Church and the San Francisco First Christian Church, remembered in New York for his work in The Cherry Pickers, Citizen Pierre, The Royal Box, and The Adventures of Lady Ursula; author of The Seventh Commandment (in which he co-starred with "Bob" Downing, but which, owing to the risqueness of the play, was withdrawn); recently with the Melbourne MacDowell-Florence Stone co., and then with the Mordant-Humphrey co., at the Macdonough Theatre, Oakland, 20-26, has joined Amelia Bingham's co., beginning rehearsals therein 27, and will appear with the co. as Mason in The Climbers, at Los Angeles, 3. Generally, Mr. Davis will play leading juvenile parts in Miss Bingham's co.

ORREL JAMES MITCHELL.

PITTSBURG.

A Trip to Storeyville July 27-1 was not only a welcome and delightful metamorphosis—i. e., from light to grand opera, but a revelation as to the genuine merit of the principals of the stock opera co., at Duquesne Garden. If Verdi was alive and could have seen the production given by this Summer opera co. which had only rehearsed it for one week, he would, without doubt, have been both surprised and highly pleased. It deserves the highest praise, and this opera was never better sung or staged at this house, where it has been rendered nearly every Summer season for several years past by various light opera organizations. The audiences were large, and the most enthusiastic of the season, demanding encores in every act which were granted and, too, curtain calls occurred at the end of each act. It was indeed a pleasure to have Mary Carrington with us again, who is a most worthy successor of Ethel Balch, the former prima donna, who did not win popular favor here for reasons cited in preceding criticisms. Miss Carrington sang the role of Leonora beautifully, and her singing, coupled with her naturally sweet and charming mien, but added to the strong popularity which she has already achieved in this city. Josephine Bartlett was Azucena. She possesses an excellent contralto voice, and marked dramatic ability, and her work was equal to those of her class who have been heard in this city with English grand opera cos. Margaret Robinson was an attractive and acceptable Inez. Harry Davies' pure tenor voice was in its usual splendid condition, which, together with his good acting, made his part of Manrico a delight. Jack Raffael sang and acted Count de Luna satisfactorily, while William Cogliss and Carl Mertens as Ruitz and Ferrande respectively were adequate. The chorus was effective, and the regular large orchestra added greatly to the consummate success of the whole. The mounting was quite good. In the Palm Garden, after the opera, many tarried to hear the orchestra's programme, and Baby Barrett, a precocius little girl, who sang and danced entertainingly, Mikado 3-8.

John B. Reynolds, whose intrinsic ability in the managerial field, is well known and who is the sponsor of the Duquesne Garden Stock Opera co. here, is to fill his same position as that of last season—namely, business-manager of the Blanche Walsh co., again this coming season. Notwithstanding his many duties at the Garden, which take up most of his time, he has written a number of lengthy and interesting articles—some of them illustrated—relative to Miss Walsh and her coming tour, for the Sunday local papers.

Under the auspices of Pittsburgh Lodge, No. 11, B. P. O. E., Pain's spectacle, The Last Days of Pompeii, opened at Exposition Park, Allegheny, Pa., just across the river from this city, 27, and it was estimated that about five thousand people were in attendance.

The Grand has been successfully moved to its new foundation. The distance was 22 feet from Diamond Alley toward Fifth Avenue, and it took just twenty-two hours in the actual work of moving the heavy structure. Not so much as a single brick was displaced in the undertaking, nor a crack made in the plaster work, and the rapidity with which it was done is considered remarkable by engineers. It took almost two months to jack up the building preparatory to moving it.

The Bijou will open its season 3 with William H. West's Minstrels. The house has been thoroughly renovated during its closed period, and is now ready for its opening. It will be under the same capable and genial management as last season—to wit, R. M. Gulick, manager; Clifford R. Wilson, assistant manager; William B. Gardner, treasurer, and James Deacon, assistant treasurer.

The Bijou Theatre co., that was incorporated not long ago, has elected the following officers: R. M. Gulick, president; George McNulty, vice-president; Clifford R. Wilson, secretary, and George M. Kim, treasurer.

ALBERT S. L. HEWES.

CLEVELAND.

All the regular houses will be open this month, excepting the Opera House, which will not deviate from its usual custom of opening in September.

The Empire is being put in shape for its opening 24.

The Star is in the hands of the decorators, and while it does not open till 8, it will be ready for the pupils of Eliza Warren's School of Expression, who give a performance of Hamlet at this theatre 5.

At the Lyceum Theatre the Vaughan Glaser Stock co. again regaled its patrons with a week of light comedy, presenting My Friend from India. R. C. Herz was again happily cast in the character of A Keen Shaver, which he filled most creditably. Vaughan Glaser fitted the role of Charles Underholt, and D. J. Sullivan was cast as Erastus Underholt. H. S. Northrup made the most of the role of Tom Valentine, Vivian Ogden was amusing as Tilly, Fred E. Duff gave a good character sketch as Rev. James Tweedle, and the rest of the cast was satisfactory. Jim the Penman 3-8.

The Colonial Theatre did not close July 25, as erroneously stated last week, but The Telephone Girl held the boards till 29, when The Rounders was substituted and will continue 3-8.

Frank B. Blair and Almorah Hallam were very amusing in their roles. J. P. Kennedy was fair in the character Dan Daly made famous. Laura Atkins, Edna Dorman and the balance of the cast did their best to please.

The Garden Theatre Opera co. has lost the services of William B. Carleton, Frank Stammers, and Alice Maude Poole, but The Mikado was given a smooth production 27-1. Helen Darling made a pretty Yum Yum, Clarence Harvey, as Ko Ko, was up to the standard, and Frederick Knights pleased as Nanki Po. W. T. Ellwanger took Carleton's role of Poo Bah, on short notice, and gave a creditable rendition of the part. The Bohemian Girl 3-8.

Frank Sadlier has been engaged to take Carleton's place for the balance of the season.

The Cleveland Theatre will open the season 3 with The Eleventh Hour.

Bostock's Animal Arena at Manhattan Beach still continues to enjoy good patronage, and the entertainment furnished is kept up to the excellence which the Bostock organization is credited with.

Work on the new theatre, projected next to the Colonial Hotel, is at a standstill for some reason, only the foundation having been built.

WILLIAM CRASTON.

LOUISVILLE.

Phinney's Band concluded a more than usually successful engagement at Jockey Club Park July 25. Kenkamp and his band commenced a return engagement there 27, and the attendance has been large.

Selbert's concerts given at the Zoo on the boulevard have attracted favorable mention, as have Morback's Band at Hammer's Park and the Hungarian Band at River View Park.

Manager William H. Meffert announces 24 as the opening date for the New Masonic Theatre. The attraction will be a strong one, but its identity will not be made known for the present.

The Louisville Lodge of Elks has returned from the reunion at Baltimore with nothing but good words for the treatment received. The Kentucky Elks entertained extensively upon the occasion.

Margaret Dole has closed her season with A Wise Woman co. and is spending the Summer with her mother, Mrs. M. C. Shay, of this city.

Officer White is holding the fort at the New Buckingham, the managers, John and James Whallen, rusticating at their country home, and Treasurer Horace McCrocklin in the East.

The Booth Statue, bequeathed to the Players' Club of New York by the late William F. Norton, has been sent to the club. It is a valuable work of art, representing the great actor in the character of Brutus.

The vaudeville firm of Herbert and Willing, Louisville boys, has dissolved. Herbert, of the team, has associated himself with Bob Nolan and they will travel as Herbert and Nolan.

George B. Selby, of this city, is in New York endeavoring to place an opera of his composition. Mr. Selby is one of the most prominent high-class musicians of the South, and his work is spoken of highly by those who have heard selections from it. The book is adapted from the French, the work also of Mr. Selby.

Emory G. Johnson, long associated with the L. and N. R. R. here, died July 27. He was well known among theatrical people, as he for years attended to the transportation and rate arrangements for the cos. traveling over the big system, with which he was connected.

CHARLES D. CLARKE.

SPRINGFIELD, MASS.

The W. H. West Minstrels broke the gloom at the Court Square July 28 and started off the season with hilarity of a genuine kind. Debonair and impressive "Billy" West, whose memory is dear to minstrel patrons, was missed in the centre of the half-circle, but his successor, Everett W. Chipman, made an interlocutor of distinction, and his rich voice was a feature of the singing. The organization has two very effective comedians in Fred Huber and Charles E. Gano, whose "gags" and business are fresh and funny. John King also made a hit. Gano's song, "It Was the Dutch," was the song hit of the evening. The octette, in a medley of old songs, was a popular feature, and the soloists scored. The first part went off with delightful spirit. The olio has Murphy and Gano and the Kleimers in a comedy musical act that pleased, and Kartelli, who makes himself at home on a slack wire in a wonderful way, including riding it perched on a single wheel of a bicycle and pedaling back and forth. The after piece, The Wizard of Boz, dragged. It needs cutting down, or out, of much unfunny business, and provokes the query, why attempt to burlesque a musical extravaganza, and, moreover, one that has only been seen in three or four large cities? Yet, all in all, Manager Ricaby has reason to be proud of his show.

Corse Payton, whose forces are so much in Springfield that his scenery cars have been sidetracked here since one of his cos. closed here in May, resumed his annual August engagement at the Court Square 3. The first two weeks will be taken by the stock co., under the management of David T. Ramage, which has been rehearsing at the Nelson. Daniel McClure and Violet Barney fill play the leads. The Lee Avenue co. consume the next two weeks, and after that the theatrical season will begin.

The Hampden Park Theatre had vaudeville 27-1, the Mitchells, J. Bernard Williams, the Cain Troupe, Japanese acrobats; Marlowe and Plunkett, and Vernon and Kennedy being the bill.

EDWIN DWIGHT.

INDIANAPOLIS.

At Fair Bank July 27 Louise Brehany entered upon her third week as the leading soloist of the open air concerts and scored a greater success than ever before. The fair young singer was not in good voice during the concluding nights of last week, owing to a sore throat, but she has now entirely recovered from her indisposition. Miss Brehany sang "Echoes of the Ball" as her first number, and then rendered Shelly's "Love's Sorrow," her success of last week, giving this beautiful selection a splendid rendition. Her voice is at its best in ballads of this class, and as the audience demanded more she sang the ever-popular "Last Rose of Summer," and then gave as an encore the song setting to the everlasting "Hiawatha," a piece less suited to her voice and style than anything else in which she has so far appeared. She was charmingly gowned, and her hit was such a pronounced one that no one regretted her re-engagement for another week in the place of Elizabeth Blamere, who was unable to fill her engagement at Fair Bank. The other vocal soloist for the week is Louis De Camp, a baritone, who was formerly with the Castle Square Opera co. His voice is of pleasing quality, and when he becomes more accustomed to out-of-door singing he will be heard to much better advantage. He sang the favorite baritone number, "A Son of the Desert Am I," "The King's Champion," and the ballads, "I've a Longing in My Heart for You, Louise," and "I'm Wearing My Heart Away for You." The programme is an interesting one throughout, being well arranged with a happy mixture of the classic and the popular. F. O. Boos was the instrumental soloist, playing two cornet solos in excellent style.

The Wallace Circus packed the tent afternoon and evening 27.

Heck's Carnival 3-8.

The Park Theatre will open the season 3 with When the Bell Tolls. The Two Little Waifs 6-8. The Scout's Revenge 10-12. Nobody's Claim 13-15. Human Slaves 17-19. East Lynne 20-22.

GEORGE S. APPLEGATE.

MILWAUKEE.

The Thanhouser co. put on Charles W. Chase's version of The Resurrection at the Academy July 27 before a large audience, and the production was in every respect creditable to the co. and Stage Director Platt. The burden of the performance fell upon the shoulders of Edith Evelyn, and it may be said without reserve that she was fully equal to the difficult task set before her. Of the many good portrayals offered by this accomplished actress, that of Katusha Maslova will be remembered as one of the most artistic and convincing, and she thoroughly deserved the several curtain-calls that rewarded her efforts. Edgar Baume as Prince Dimitri gave a strong, manly impersonation. Albert Brown was a good Tikhon, and in the long cast notably good interpretations were offered by J. Francis Kirke as Vakouloff, James Kyrie MacCurdy as Bousovkin, Lee Baker as Prince Karchagin, Morris McHugh as Nikitich, and James Boshell as Breve. The play was staged with all the care and attention to detail that usually mark the Academy productions, and the audiences displayed due appreciation. What Happened to Jones 3-9.

The first horse show ever given in Milwaukee was held during the week of 20-25 and was an unqualified success.

Gus Weinburg, who has been spending the Summer at his home here, will leave the first week in August to join The Storks, for which attraction he has been engaged to play the stellar role.

Riley C. Chamberlin will appear at the Casino in Waukesha, Wis., in Brother Joe's Spectacles 13. Mr. Chamberlin has been engaged for the Boyle Stock co. at Nashville, Tenn., next season.

The Academy is enjoying excellent business in spite of warm weather and the counter attractions offered by the many outdoor resorts.

CLAUDE L. N. NORRIE.

ST. PAUL.

The Ferris Stock co. appeared to advantage in a very creditable presentation of The Two Orphans at the Metropolitan Opera House July 26-1. An unusually large Sunday night audience expressed its appreciation of the efforts of the players in liberal applause and frequent curtain calls. The play was well staged, mounted, and costumed. Blanch Alexander, a new addition to the organization, who took Mattie Choate's place as leading woman, made a very favorable impression in the role of Henriette on this, her first appearance, before a St. Paul audience. She quickly found favor, and her good work was rewarded by repeated applause. Emily Batlo, a bright and clever young actress, as Louise, acquitted herself creditably. Lillian Allen, a very capable actress, contributed an excellent piece of character work in the role of La Frochard that won for her marked favor. Charles Burnham's Picard. The valet of the Chevalier was a particularly good characterization. Frederick Montague was a distinctly good Chevalier De Vaudrey. Frederick Clarke's good work as Pierre Frochard won for him pronounced favor. Creditable work was offered by Lou Beasley as Jacques. Harry Langdon as the Count, Lillian O'Neil as the Countess De Linieres and Sister Genevieve, George Russ Fiske as the Marquis, George Henery and others in the cast. Praise is also due Orris Ober for a neat bit of work in the role of Marianne. The performance gave general satisfaction. My Jem 2-8.

Mattie Choate closed with the Ferris Stock co. 25 and left for the East 26.

The St. Paul Summer Carnival opened auspiciously 27. The city is thronged with visitors. The attendance first day and night was about seven thousand people. The Jabour Carnival and Circus gave a good entertainment. Lockhart's Elephants will be a feature.

GEORGE H. COLGRAVE.

COLUMBUS.

The Climbers was the bill of the Empire Theatre Stock co. here July 27-1, and the play constituted one of the most effective and satisfactory offerings yet given by this organization. The leading role was this week assigned to Charles Waldron, instead of to the leading man, Ned Howard Fowler, thus attesting a fidelity of the management to the best results that is as creditable as it is unusual. Mr. Waldron's dramatic ability was well fitted to the part of Richard Sterling. Among the other members of the co. who attained distinction were Kate Jepson in the part of Mrs. Hunter, and Laura Nelson Hall as Blanche Sterling. Jane Holly, a new member of the co., is securing much attention here by the manner in which she gowns herself in her characters.

No stock organization has ever created the furore in Columbus that the Empire Stock co. has accomplished; packed houses at each performance being the rule.

The Olentangy Park Theatre Stock co. for this week caught the fancy of the public in the farce, Baby, a translation from the French. Benjamin Horning and Frederick L. Power handle their parts excellently, and Beulah Watson exhibits her charm and capability in a new and most alluring phase. The others are adequate to the demands made upon them.

Al. G. Fields Minstrels are rehearsing here and

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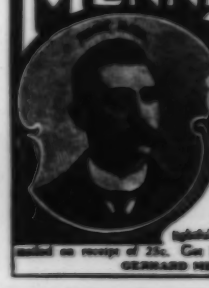

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will leave 10 for Louisville, where they will open the season.
J. CLARENCE SULLIVAN.

DENVER.

Because She Loved Him So is drawing nicely at the Broadway July 26-1. Again the stellar honors should be given to Spotswood Aitken, who adds just the proper amount of brassiness to the role of John Weatherby, and he is ably assisted by having as his helpmate Emilie Melville. Edwin Arden is good as Oliver West, and Jane Oaker makes a sweet and charming Mrs. West. A fine piece of comedy is given by Janet Ford as an Irish slavey. His Excellency the Governor 2-8. The regular season at the Broadway will open with The Burgomaster 30.

Denver always demands that Maude Fealy give us Babbie each season she plays here, as The Little Minister was given 26-1 at Elitch's Gardens. If anything better than Miss Fealy's Babbie could be given at the Gardens we have failed to see it. She seems to live the part, and it is one of her very best. J. Henry Kolker again fails to make good, and gives to the role of Gavin Dishart a rendition as though it were a comedy stunt in a vaudeville house. As Lord Rintoul, Theodore Roberts is excellent, as usual. Charles Mackaye gets all there is out of the role of Captain Halliwell. A bright, clever piece of work is given by Herman Sheldon as Thomas Whammond, and the three other wise men of Thrumes are ably enacted by Messrs. Mylott, Sumner, and Hoyt. The Last Appeal 2-8, with Robert Drouet.

Manhattan is drawing crowds and giving high-class vaudeville at popular prices.

Harry Corson Clarke will open the Tabor with His Absent Boy 8-30.
ONEY K. CARSTARPHEN.

NEW ORLEANS.

The Olympia Opera co. presented 1492 at the Athletic Park July 26-1, to record breaking business, the large pavilion being crowded at every performance during the week. Richard Harlow, of female impersonator fame, was the principal attraction in the cast, and his splendid interpretation of the role of Isabella won him great applause. John T. Young, who replaces Ed. Eagleton, did the bulk of the comedy work most satisfactorily. The newcomer has a good voice and knows how to sing. Carrick Mator was very funny as the policeman, and Lottie Kendall as the Infanta was as clever and kittenish as ever. Eponice Clarke Drake as the Infanta Catalina sang with considerable effect, and Lucille Deval and Theresa Barker were well cast and entertaining. The chorus and orchestra did well, and the Amazon march made a hit hit.

Robert G. Pitkin, a New Orleans boy, lately connected with The Sultan of Sulu co., is here recreating for a few weeks. When the theatrical season opens he will be found in one of Mr. Savage's best cos.

Ed. Eagleton, who has, since the beginning of the season at Athletic Park, done the principal comedy work is no longer connected with that aggregation, and will, it is said, tour a co. of his own at no late date.
J. MARSHALL QUINTERO.

PROVIDENCE.

My Friend from India was most cordially welcomed by Keith patrons July 27-1 and the fine old farce received a capital presentation by the Albee Stock co. The attire co. appeared to splendid advantage, and large hits were scored by William F. Owen as Erastus Underbolt, Helen Reimer as Mrs. Beekeman Street, Malcolm Williams as A. Keene Shaver, Beatrice Ingram as Tilly the German maid, and Edwin Nicander as Charles Underbolt. The piece went with a snap and was received with storms of applause by large houses. The Last Word 3-8.

Hamlet, as given by the Katherine Rober co. at the Empire 27-1, was one of the co.'s best offerings and drew large houses. The title-role was played by Lon Blanden in a powerful and artistic manner, and Miss Rober gave an effective portrayal of Ophelia. The best of support was given by Harry King as Claudius, W. J. Brady as Polonius, Roy King as Laertes, and Charles Moore, David Walters and Wilson Enos. This is the first time that Hamlet has ever been done in this city at popular prices. The play was well mounted and costumed. The Clemenceau Case 3-8.

Gentry Brothers' Trained Animal Circus exhibited here 27-29.

At the Empire Theatre evening 31 photographs of Harold Kennedy, of the Rober co., were given as souvenirs.
HOWARD C. RIPLEY.

KANSAS CITY.

The week of July 26-1 opened with another immense crowd at Forest Park, and business throughout the week was big. At Hopkins' Theatre the vaudeville bill was one of unusual merit and was witnessed by large audiences. The various park amusements continue playing to large business, and the band concerts by Lange's Band attract large crowds.

At Electric Park, Kliery's Royal Italian Band is drawing large crowds nightly and gaining many admirers. The programmes are, as a rule, made up of light, catchy music, which is more appreciated than the more classic ones would be. The many attractions continue to large business. The Banda Rossa will open an engagement here 2.

William Ahern, an Irish comedian well known on the Orpheum circuit, died here 23 of consumption. He was one of the team of Ahern and Patrick, and when not on the road was a resident of Kansas City.

The Gillies Theatre will be the first of the regular houses to open the season 1, being the date, and Richards and Pringle's Minstrels will be the attraction.
D. KEEDY CAMPBELL.

DETROIT.

Detroit Opera House will reopen for season of 1903-4 on Sept. 7 with The Tenderfoot as opening attraction.

Whitney Theatre, on its reopening 2, will show many improvements. A complete new electrical equipment has been installed, which will add materially to the appearance of the house and insure greater safety. The theatre has been rearpeted throughout and part of the interior redecorated. The Heart of Chicago will open the season.

Norman Hackett, a Detroiter, last seen here with James and Warde in The Tempest, will have a prominent part with those gentlemen the coming season in their new play, Alexander, which is scheduled to open in Grand Rapids, Mich., 31. Mr. Hackett, with his mother and sister, left town a few days ago for New York and Long Branch.

Hortense Van Zile, daughter of Judge Van Zile, of this city, will play Rosalind in As You Like It for the coming season, under the management of Edward Shipman.

The Lyceum Theatre will open its doors 23 with West's Minstrels.
A. FRANCIS.

MINNEAPOLIS.

The Ferris Stock co. presented On the Ohio at the Lyceum July 26-1, opening to capacity. Dick Ferris made a decided hit as Ruben Green. His support was equal to the demands made upon it, the work of Ben Johnson, Carl Smith Searle, Joseph Totten, Beatrice Lieb, and Miss Allen being especially noteworthy. Tom, Dick and Harry 2-8.

The al fresco production of As You Like It at Lake Harriet, under the direction of Herbert Brenon, was continued 26-1 to large business. Alice Treat Hunt has scored a distinct success as Rosalind. The Orlando of Lester Lonergan was an admirable characterization. Herbert Brenon left little to be desired as Touchstone. Mr. Morrison is one of the best Jaques ever seen here, and the others are eminently satisfactory in their respective roles. Great credit is due Mr. Brenon and Mr. Lonergan for the excellent manner in which the production has been out on.
F. C. CAMPBELL.

PORTLAND, ORE.

All the local theatres, with the exception of the Empire, and for that purpose I might say, Shield's Gardens, are closed tight. Cordray's already commodious and attractive playhouse is undergoing extensive repairs and expensive alterations preparatory for the coming season, when this house will present a series of the very best attractions through the Independent Booking Agency. Manager Russell is now in San Francisco arranging for the care and routing of the plays and players while on the Coast. The Baker Theatre is also putting on a new interior dress and making a substantial change in the stage by deepening the same considerably. The Pollard Opera co. are billed to reopen this theatre 12 for a season of two weeks with The Belle of New York and other musical plays and operas.
JOHN F. LOGAN.

MONTREAL.

With the exception of the open air attractions at Sohmer and Riverside Parks, things theatrical are practically dead. The National Francaise will be the first to open its doors with a big production of Quo Vadis 10. Paul Casenave will, as heretofore, be stage director and leading man, though he will not play every week. The co. has been strengthened by the addition of Madame Bertin from Paris and Monsieurs Girard and Harmant, both well known here. During the weeks it has been closed the theatre has been redecorated and enlarged, and a number of improvements have been made.

The Francaise will open 17 with Shooting the Chutes, Proctor's and the Royal follow a week later, and the Academy early in September.
W. A. TREMAYNE.

SEATTLE.

The Seattle was the Mecca of all the faithful during the week of July 19-25, and house filling audiences of our theatregoers jostled each other in the persistent quest of choice standing room, much to the satisfaction of Manager Howe and to the management of the Pollard Lilliputian Opera co., as hardly need be said. Daphne Pollard and the other wonderfully clever children of the co. were again seen to advantage. Dorothy and A Gaiety Girl were the bills during the week, and both were finely put forth. The Geisha, with many special "properties" direct from Japan, and Paul Jones are announced for 26-1.

The Grand Opera House and Third Avenue are both dark.
RODNEY D. WHITE.

BUFFALO.

Camille was presented by the Baldwin-Melville co. July 27-1. William Farnum was seen to excellent advantage as Armand Duval, and Lucia Moore was satisfactory in the title-role. Julia Varney was fine as Madame Prudence. Agnes Hart was very good as Nanine, and it is hoped this young lady will be seen in a better part in the near future. The comedy introduced at the end of the first act by Miss Varney and Mr. Deming would have been better eliminated. Next attraction, Janice Meredith.

Over the Quarry Brink continues at the Academy.
P. T. O'CONNOR.

NEWARK.

The Newark, the Empire, the Columbia and Blaney's were dark July 27-1.

Frank Richardson is reported to be improving at St. Michael's Hospital, this city.

Robert Neil, of Newark, president of Newark Lodge of the Eagles, received an unexpected honor in Jersey City 19. It took the form of an eagle shaped locket set with seventy-one brilliants, and was presented in appreciation of Mr. Neil's efforts for the good of the order, he having been credited with the introduction of three hundred and ten new members.
C. L. NELSON.

TOLEDO.

The Casino Opera co. sang The Bohemian Girl July 26-1 in a most creditable manner. Alex Spencer has taken charge of the directorship, and a marked improvement is noticeable in the chorus work.
C. M. EDSON.

CORRESPONDENCE

ALABAMA.

MOBILE.—MONROE PARK THEATRE (M. McDermott, mgr.): Crowds nightly migrate to this popular resort by the sea to enjoy the delightful breezes and tuneful melodies furnished by the Boston Ideal Opera co. This house has built up a fine clientele, and large audiences are the rule at every performance. H. M. S. Pinafore July 20-25. James Durand, as Sir Joseph Porter, was very clever. The Captain Corcoran of Fred Huntley and the Dick Deadeye of C. R. Huntington were all that could be desired. Girofle Girofla 24, 25. Acts from Martha, Carmen, and La Mascotte were given by the co. 22 for the benefit of the Young Men's Hebrew Association of this city. Co. was in fine form and a large crowd was present. Cavalleria Rusticanna and Billie Taylor 27-1.

MONTGOMERY.—CASINO, PICKETT SPRINGS (Montgomery Traction Co., mgrs.): A Turkish Texan July 20-25; best performance of season; houses also best. Vaudeville 27-1.——ITEM: This house, formerly under the management of Jake Wells, was this week given up by Wells and will be run balance of season by the owner, Montgomery Traction Co. Wells' attractions will continue to play here.

ARKANSAS.

HOT SPRINGS.—GRAND OPERA HOUSE (Brigham and Head, mgrs.): Dark.——ITEM: Arrangements have at last been completed for a new Opera House in this city. Ground has been broken for a new City Hall and Auditorium, and the contracts have been let and calls for completion by Feb. 1, 1904. Messrs. Brigham and Head have leased the new Auditorium for a term of five years. The new house will have a seating capacity of 2,500 and a modern stage, with all the conveniences for staging the best and most elaborate productions. Size of stage, 60 x 60 feet.

PINE BLUFF.—BELL PARK THEATRE (Charles Senyard, mgr.): Vaudeville, headed by the great Hurd, the magician, still holds the boards at this popular Summer theatre, playing to very good houses. Sacred concert every Sunday by Le Maire Band (local).

LITTLE ROCK.—GLENWOOD PARK THEATRE (Charles T. Taylor, mgr.): Taylor Stock co. July 20-25; specialties by Leo and Chapman.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Hall and Barton, lessees): Mordant-Humphrey co. in The Unmasking July 20-25; production well received; attendance quite good. Edwards Davis was especially engaged for the leading role and was satisfactory. A Gold Mine 26-31.——ITEM: Edwards Davis has accepted an engagement to play leading juvenile parts with the Amelia Bingham co.

LOS ANGELES.—MASON OPERA HOUSE (H. C. Wyatt, lessee): Amelia Bingham 3-8.——BURBANK (Oliver Morosco, lessee): Neill co. opened July 19-25 in The Christian to a packed house; attendance for week excellent. A Contented Woman 26-1.

COLORADO.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, mgr.): Dark July 19-25.——MINNEQUA THEATRE (Charles A. Galloway, mgr.): George Wessel's Stock co. 19-25 in Uncle Reuben to good patronage.——GRAND STAND (Joseph D. Glass, mgr.): Carlisle Indian Band and vaudeville 19-25 to capacity.

COLORADO SPRINGS.—HIAWATHA GARDENS (Bobby Newcomb, mgr.): Hiawatha Park Opera co. presented Pinafore July 19-26 to good business. The Bohemian Girl 27-2.

CONNECTICUT.

HARTFORD.—NEW OPERA HOUSE (Jennings and Graves, mgrs.): William H. West Minstrels, under the management of Sanford H. Ricaby, dropped in for two performances July 29, to large and well pleased audiences. Special attention was given to the first part, which was richly set and replete with well rendered musical numbers. In the olio the taking act was the wonderful slack wire balancing act of the Great Kartelli. The regular season will open 20 with Joe Welch in The Peddler.——ITEMS: The work of transforming the Coliseum into a vaudeville theatre, to be added to the Poli circuit, is being rapidly pushed, and it is expected to be finished in time to open Labor Day, Sept. 10. Nothing was left of the Coliseum but the walls, the entire interior being new and remodeled into a beautifully decorated and up to date vaudeville house. The theatre is on the ground floor, not even one step's rise from the sidewalk. The main entrance will be through a richly decorated tiled lobby from the principal thoroughfare. The theatre will have unusual advantages for good circulation of fresh air, as the building stands by itself and has many exits and windows. Back of the stage is unusually roomy, and the dressing-rooms will be large and plenty in number. The seating capacity of the house, 2,200, will be the largest in the State. It is Manager Poli's idea to present high grade vaudeville, and in no instance will this policy be deviated from. "If in giving high grade vaudeville in a new and handsome theatre," said Manager Poli in a recent interview, "does not attract the public, then my venture is a failure, for under no circumstance will I depart from vaudeville." Manager Poli has secured the services of Thomas A. Curry, a well-known and popular newspaper and advertising man, to represent him as press agent.—The new and extensive lobby addition at Parsons' will be thrown open with the beginning of the season.—It was the intention of the managers of the New Hartford to redecorate, but as it has been so recently done it is decided to defer until next season.—Messrs. Jennings and Graves had under consideration adding the New Britain Opera House to their management, provided the proprietors would remodel the theatre, at a cost of $30,000. This they had under advisement when the recent fire, that completely gutted the house, ended all negotiations, and the site will probably be used for the less uncertain and more remunerative tenement block.—Manager Graves has joined the actors' colony at Mount Clemens for the month of July.—Musical Dale, who has become a great favorite in many climes, and who thinks nothing of "stepping over" on his way from South Africa or Europe on his way to Australia, is spending a few days at his home here.
A. DUMONT.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, mgr.): After what little touching up was necessary after its initial season, the Colonial Theatre will hereafter be known as Smith's Theatre, same as the old house, which won such enormous success. A special engagement of Lew Dockstader's Minstrels will open the season 8, and the regular season will open 17.——POLI'S (S. Z. Poli, mgr.): A special engagement of W. H. West's Minstrels occurred July 30, and, despite the weather, minstrelsy devotees turned out to greet the season's first performance. The billboard announcements call for the house's regular opening with vaudeville on Labor Day, but all Summer long there have been rumors that the house was to be operated for combinations instead in connection with Manager Poli's other houses. Still, the past season's success in vaudeville would make such a change of policy of doubtful promise.——ITEM: The elegant new mansion of Manager Smith at the intersection of Fairfield and Colorado Avenues, West End, has just been opened for occupancy. It is one of the show places of the city and will be known as "Westlawn."
W. P. HOPKINS.

PUTNAM.—BRADLEY THEATRE (Jackson and Gorman, mgrs.): Old Jed Prouty co., after a week's rehearsals in this house, opened the season to good house July 27 with Charles Cowles in the title-role.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): Season will open 17 with A Homespun Heart.

GEORGIA.

MACON.—CRUMP'S PARK PAVILION (Conquer and Brown, mgrs.): Crump's Park Stock co. July 20-25 continues to please good houses. Plays: Dora, Woman Against Woman, and Folks Up Willow Creek. Jesse James 27-1.

ILLINOIS.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John T. Conners, mgr.): Richards and Pringle Minstrels opened the season here July 26 to large business and pleased. Two Little Waifs 2. Two Merry Tramps 9. A Human Slave 16.

PEORIA.—THE GRAND (Chamberlin, Harrington and Co., mgrs.): The house will open 16 with A Friend of the Family. E. J. Carpenter's For Her Sake 23. A Thoroughbred Tramp 30.

INDIANA.

ROCHESTER.—ACADEMY OF MUSIC (Davidson Brothers, mgrs.): The Holden co., No. 3, opened the season July 25 in Under Two Flags to large house; performance good. Same co. 30 in Nobody's Claim. ITEM: The Holden co., No. 1, after spending the Summer at the cottages on Lake Manitou, will leave for Chicago 1.

ELWOOD.—KRAMER GRAND (J. A. Kramer, mgr.): Middleton Stock co. 3-8. The Cornell Concert co. has been playing to packed tent throughout their engagement here, and will remain here until Aug. 1; audiences pleased. Montgomery Brothers' U. T. C. July 28 (under canvas.)

HAMMOND.—TOWLE OPERA HOUSE (James Wingfield, mgr.): A Human Slave 2. E. J. Carpenter's A Little Outcast 9. Hi Henry's Minstrels 12. Al. Martin's U. T. C. 16. Uncle Josh Spruceby 19. What Happened to Jones 23. Yon Yonson 30.

LA PORTE.—HALL'S OPERA HOUSE (W. J. Hall, mgr.): Richards and Pringle's Minstrels July 23; packed house pleased. E. J. Carpenter's A Little Outcast 13. The Storks 28.

MARION.—ITEM: E. L. Kinneman, manager of the Indiana and Grand Theatres, accompanied by his daughter, left July 26 for New York to complete the bookings for his theatres for the coming season.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): Dark. The Pixies (under canvas) July 23, 24 to big business; entertainment was given under the auspices of the Ladies' Auxiliary of Ellsworth Hospital. Regular season at theatre will open next month.——ITEMS: Mayor Ellis D. Robb, the well-known DRAMATIC MIRROR correspondent at Eldora, has just received from Sir Henry Irving a fine photograph of that distinguished actor in character, which will be hung on the walls of the new Carnegie library at that place.—The Des Moines, Iowa Falls and Northern Railway, recently built between this city and the State capital, will be opened for traffic in August, and will afford the city additional facilities for theatre parties at the Metropolitan, as well as for east jumps for cos. from Des Moines to this city, where good connections are made with the Chicago, Rock Island and Pacific, the Illinois Central, and the Chicago and Northwestern roads.
FRANK E. FOSTER.

OTTUMWA.—NEW MARKET STREET THEATRE (J. Frank Jersey, mgr.): Richards and Pringle's Minstrels July 30.——GRAND OPERA HOUSE (Dr. Lloyd T. Dorsey, mgr.): Dark 21-25.——ITEM: The Fifty-fourth Regimental Band still draws large crowds to Caldwell's Park and the street cars are taxed to their utmost capacity handling the increasing throngs of music lovers. The City Park is also a favorite resort.
DR. AUSTIN J. MUMMERT.

INDEPENDENCE.—ITEMS: The Gedney Opera House has recently been purchased by local parties. C. E. Ransier will be manager. The season will open Sept. 17 with Sweet Clover.—Elizabeth Blamere has joined the Herbert Butler Concert co. Next week she will sing at the Indianapolis, Ind., Chautauqua Assembly. Miss Rosemier will again sing with the Schubert Concert co. the coming season, and W. J. Delaney will start next week to unite with his old co., the Quaker Quartette. These are all Independence people.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, mgr.): Dark.——RIVERSIDE PAVILION (Traction Co., mgrs.): Howard-Dorset co. July 19-25 in Hazel Kirke and Roanoke; good business; capacity Sunday night.——ITEM: Jerome Anthony, the heavy man, is carrying a badly lacerated hand in a sling, the result of a too realistic rush upon a bayonet last week.

COUNCIL BLUFFS.—NEW THEATRE (A. B. Beall, mgr.): Dark.——LAKE MANAWA CASINO: Floyd-Briggs co. July 20-25 in The Country Editor and The Power of Wealth to fair business. Covalt's Band proved a great drawing card and rendered excellent music.

KANSAS.

COFFEYVILLE.—NEW AUDITORIUM (J. B. Tackett, mgr.): Lyceum Stock co. June 15-17; fair business. Mrs. Roberts Church, entertainment, 22; packed house. Damon and Pythias 25, 26 (local), auspices K. of P.; packed houses. Banda Rossa 23; matinee at Cherryvale, evening at Coffeyville; good business both performances. Alice in Wonderland 27 (local) by Mrs. McCarty; large house.

LEAVENWORTH.—CRAWFORD OPERA HOUSE (Morris Cunningham, mgr.): Regular season will open 10. Manager Cunningham has an excellent line of attractions booked, and looks forward to a prosperous season. Riffe H. Smith, general manager of Robert Sherman's attractions, will leave in a few weeks for New York city.

KENTUCKY.

CLYFFESIDE PARK.—CASINO (Nat S. Smith, mgr.): Wilbur-Mack co. July 20-25 is still the attraction.

MAINE.

PORTLAND.—CAPE COTTAGE PARK, McCULLUM'S THEATRE (Bartley McCullum, mgr.): The Belle of Richmond July 27-1, drawing big. Miss Leigh's Nellie Mason was excellent. The Twins 3-8.——PEAK'S ISLAND, GEM THEATRE (C. W. T. Goding, mgr.): Miss Hobbs 27 is proving a record breaker, playing to capacity. Robert Conness, Helen MacGregor, and Leigh De Lacy deserving mention. Christopher, Jr., 3-8.——RIVERTON PARK, RUSTIC THEATRE (E. A. Newman, mgr.): J. W. Gorman's Imperial Minstrels 27-1 to good business.——ITEMS: Louise Lander, former member of Durban-Edwards Stock co., arrived at Peaks 27 and is guest of Mr. and Mrs. Walter Edwards. Miss Lander will leave for New York 1 to begin rehearsals with E. J. Morgan in The Christian.—Mr. and Mrs. Horace Grant, Mr. and Mrs. William Pascoe, and Homer Granville will leave the island 1 for New York.—Teresa Maxwell, a former leading woman at the Gem, is expected at Peaks Island 15.—Mrs. Frederick Ripley is visiting her sister, Mrs. E. P. Sullivan.—Mary Leighton is also one of their guests.—Mrs. Anita Maxwell entertained Mr. and Mrs. Sedley Brown, of the Gem co., at luncheon 26.—Eva Taylor, leading woman of Durban-Edwards Stock co., is resting at Greenwood Garden, Peaks Island.—Walter Edwards will remain on the island until Sept. 1.—George Woodman, who will be a member of the Christian co. the coming season, left for New York 28.—Marion Berg, the charming soubrette of last season's Cape co., is visiting Mrs. F. C. Chase at Pond Cove.—Mrs. T. J. Boyle, the well-known theatrical manager of Nashville and Memphis, Tenn., and Toronto, Can., arrived at Peaks 23. Mrs. Boyle expects to add several new houses to her circuit the coming season, and will also send out one or more road attractions. She is here engaging talent.—James Moore's Portland Theatre will open 17.—Genaro and Bailey will be the headliners of the opening bill.
M. C. RICH.

OLDTOWN.—CITY HALL (Otis Woodman, mgr.): Peck's Bad Boy July 25; excellent co.; pleased packed house. Bennett-Moulton Comedy co. opened 27-1 to good business; co. and performance above the average and fine specialties were also presented.

BELFAST.—OPERA HOUSE (W. J. Clifford, mgr.): Peck's Bad Boy July 29; good business considering stormy night. Pinafore (local) 7. Moses Hills and Dunton's Recital (local) 7.

BANGOR.—OPERA HOUSE (J. A. Owen, mgr.): Kate Claxton in The Two Orphans 17-18.

MASSACHUSETTS.

NORTH ADAMS.—EMPIRE THEATRE (P. Sullivan, mgr.): West's Minstrels July 27.

business in spite of counter attraction; performance excellent.——RICHMOND THEATRE (W. P. Meade, mgr.): House will open early in August.——VALLEY PARK THEATRE (William P. Meade, mgr.): Muldoon's Picnic 27-1; poor week; weather bad.——ITEMS: Lillian Shaffer, a rider in the Barnum and Bailey Circus, was thrown from her horse and received bad cuts in the head.—The Kinetic Dervon, so called, who did a thrilling bicycle act, fractured his shoulder by a fall during the performance 27.—Sullivan Brothers, of North Adams, announce that their new Pittsfield theatre will be ready for business during the early part of September.
THOMAS A. HAGGERTY.

PITTSFIELD.—ACADEMY OF MUSIC (Edward J. Gatley, mgr.): W. H. West's Minstrels opened the season here July 25 and gave two splendid performances to large and pleased audiences.——BERKSHIRE PARK THEATRE (P. J. Casey, mgr.): Murphy's Comedians 27-1 pleased good business.

ATHOL.—OPERA HOUSE (Albert Ellsworth, mgr.): Opened July 20 by Kingdon-Courtney co., presenting Lady Huntworth's Experiment; fair house and good entertainment.

MICHIGAN.

TRAVERSE CITY.—STEINBERG'S OPERA HOUSE (Julius Steinberg, mgr.): Anne Sutherland in Du Barry July 22; good house pleased. The Kennedy Players 27-1 in The Midnight Express and Two Married Tramps; good houses pleased.——CITY OPERA HOUSE: Dark.

COLDWATER.—TIBBITTS OPERA HOUSE (John T. Jackson, mgr.): A Royal Slave July 19, after which the house will undergo a new system of electrical wiring, including a new small switch board, etc.

CADILLAC.—(C. E. Russell, mgr.): Anne Sutherland in Du Barry July 23 pleased good audience. A Yankin Husker 4.

IRON MOUNTAIN.—RUNDLE'S OPERA HOUSE (A. J. Rundle, mgr.): Just Struck Town 20. Yankin Husker 27.

ESCANABA.—PETERSON OPERA HOUSE (P. M. Peterson, mgr.): Winneger Brothers Comedy co. 10-15.

MENOMINEE.—Pain's Ancient Rome July 27-29 opened to 4,000 people; performance excellent.

MINNESOTA.

FARIBAULT.—OPERA HOUSE (Ward and Arthur, mgrs.): Season will open 18 with Oliver Scott's Minstrels.——ITEM: L. W. Brown, from Dubuque, Ia., is now stage-manager. The Opera House has been remodeled and repainted, and fitted up with new furniture and scenery.

FAIRMONT.—OPERA HOUSE (W. W. Ward, mgr.): Sinclair, Budlong and Sharpe Dramatic co. July 22 in Down by the Sea to large house; excellent performance. Lacey's Minstrels 23 to fair business; poor co.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): Dark. Jack Hoeffler Stock co. 3-8.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): Francis Greene co. July 27-1.

MISSISSIPPI.

PORT GIBSON.—ITEMS: Manager Hackett, of the Port Gibson Opera House, has secured the service of Edwin H. Flagg, scenic artist of Chicago, to make two drop curtains, besides repainting the house scenery and furnishing some set materials.

MISSOURI.

WEBB CITY.—LAKESIDE PARK (So. West. Mo. Elec. Ry. owners): Ellery's Band July 12-18; large business. Vaudeville 19-25. Trask and Rogers, Ferguson and Passmore, Ramza and Arno, and George Austin, assisted by Ross Miner, stage-manager of Blake Theatre, who made a hit with his dense awkwardness. Vaudeville 26-1 opened big. Armstrong and Holley, Annette Moore, Esmeralda and Burton and Brooks.

MEXICO.—FERRIS GRAND OPERA HOUSE (A. R. Waterman, mgr.): The Charles Breckenridge Stock co. July 27-1. Ellery's Royal Italian Band 3. Van Dyke and Eaton co. 10-16. Cora Van Tassell in The Volunteer 20. A Runaway Tramp 21. The regular season will open Sept. 2 with Under Southern Skies.

SPRINGFIELD.—DOLING PARK THEATRE (Charles Lamb, mgr.): Doling Stock co. July 24-30 presented Uncle John; audiences large and well pleased. Ned Keene 31-3.

MONTANA.

BUTTE.—SUTTON'S BROADWAY THEATRE (Dick P. Sutton, mgr.): The preliminary season by Walter Sanford and co. at popular prices, who have presented The Struggle of Life, My Jack, and Sporting Life, has been a fairly successful one. The Power of Gold July 26-1. Richard J. Jose's Minstrels 2, 3. The Sanford co. until Sept. 6, when Ezra Kendall will come in The Vinegar Buyer.——GRAND OPERA HOUSE (Arthur A. Marks, mgr.): Dark.——SUTTON'S FAMILY THEATRE: Closed, and lease on the building given up.

NEBRASKA.

NORFOLK.—AUDITORIUM (A. J. Dunleavy, mgr.): Dale Theatre co. July 21, 22 in Under the Harbor Lights and Diamond Necklace Robbery; auspices State Firemen's Tournament; very light business.——ITEM: The Auditorium was purchased last week by A. J. Dunleavy, who will place the house in first-class order.

NEW HAMPSHIRE.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, mgr.): Maud Isabel Entwistle, supported by a capable co., presented Ingomar July 23 to a representative audience. Pinafore (local) 29-31.

DOVER.—CENTRAL PARK (Walter Phillips, mgr.): Boston Novelty co. July 20-25 to fair business; co. good. London Vaudeville co. 27-1.

NEW JERSEY.

ATLANTIC CITY.—YOUNG'S PIER THEATRE (Harry D'Esta, mgr.): Dockstader's Minstrels July 27-1 (return); good business and co. Miss Bob White 3-18. The Silver Slipper 20-Sept. 1. Jefferson D'Angelis in The Toreador 3-8. The Girl from Dixie 10-18.——ITEM: Immediately on the close of The Girl from Dixie engagement, Mr. Young will tear down that part of the pier now occupied by the music hall and erect a magnificent steel structure, upon which will be built one of the finest theatres on the coast, to be completed by Feb. 1, 1904.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, mgr.): ITEMS: After a thorough renovation, including a new curtain, the raising of the stage to 70 feet in the clear and 52 feet in width, new scenery and the lower part of the house reseated, will open 1 with William H. West's Minstrels, followed by Jerry McAuliffe 10-15. Campbell Stratton 17-22. Irene Myers 24-29.

NEW YORK.

ELMIRA.—RORICK'S GLEN THEATRE (Herbert Salinger, mgr.): Manhattan Opera co. in The Pirates of Pensance July 27-1 drew crowded houses; the production was one of the most finished and enjoyable offered by the organization. J. A. Wallerstedt scored as the Pirate Chief. Herbert Salinger showed a new line of fun as the Sergeant of Police, and Frank Wooley, Charles Hoskins, Lionel Hogarth, and Tillie Salinger were seen to advantage. The work of Carolyn Lewis Lum, Odette Bordeaux, Letta Cannon, and Nellie Lane, as General Stanley's daughters, contributed much to the enforment of the production, an interpolated song by Miss Bordeaux making a distinct hit. The Mascot 2-7.——LYCEUM THEATRE (M. Reis, mgr.): Dark.——AUDITORIUM (E. H. Colburn, mgr.): Dark.——ITEMS: Lawrence J. Anhalt, formerly of the "Elmira Gazette," and later manager of the Auditorium, has been made press representative of the Rostonians. Mr. Anhalt possesses much ability and will make a success in the larger field to which he has been called.—Lionel Hogarth retired from the Manhattan Opera co. 1, being replaced by Phil R. Branson.—The Binghamton Press Club will shortly offer an amateur production of The Mikado, under the direction of Henry F. Dixie, manager of Dixie's Theatre, Scranton, Pa.—M. R. Williams, of this city, has leased the Auditorium, Ashtabula, O.—Harry D. Hemenway joined Ward and Vokes at Boston 29, assuming the tenor part in A Pair of Pinks.—Colonel S. A. Paine, dramatic editor of the "Binghamton Star," has recovered from an illness of five months.—Barry R. Hanlon, recently of the Manhattan Opera co., who left to rehab Ezra Kendall, has been left behind, at a hospital at Marion, to suffer from inflammatory rheumatism.—Members of the Quinlan and Wall Minstrels [illegible] for rehearsals which commence 2.
J. MAXWELL OVERS.

ROCHESTER.—[illegible] Burke, [illegible] the Chapin Stock co. [illegible] the forceful [illegible] and stirring [illegible] which the [illegible] the play settle [illegible] effects [illegible] last season's [illegible] Farnsworth, and [illegible] was fully appre[illegible]
Raymond Capp

and Mark Kent deserve favorable mention for their painstaking work. Elizabeth Breyer, as usual, was in her element, and her every appearance was greeted with applause. Lizzie Goode sustained her well earned reputation. The Duchess Du Barry 3-8.——COOK OPERA HOUSE (W. B. McCallum, res. mgr.): The stock co. was at its best in Men and Women 27-1. Jessie Bonstelle brought out all that was possible in the role of Agnes Rodman, and James Durkin, as Prescott, displayed the careful work of the thorough acter that he is. A. H. Stuart fitted the character of Israel Cohen as if he was "it." The Governor Rodman of Wilford Chagnon was a fine bit of work. Maribel Seymour and Tommy Shearer cared for the comedy roles very satisfactorily. Trilby 3-8.——LYCEUM THEATRE (M. E. Wolff, mgr.): The stock co. appeared to fine advantage in A Bachelor's Honeymoon 27-1, and business was good. The Nominee 3-8.——ITEM: A. C. Henderson and Maude Barber severed their connection with Owen Davis Stock co. at the Baker Theatre, 25, and left for New York and the seashore for a brief rest.

J. W. CARRUTHERS.

ALBANY.—EMPIRE THEATRE (H. R. Jacobs, mgr.): The Kingdon-Courtenay co. closed its Summer season July 25 with two performances of Diplomacy. Several of the co. are at the Kingdon residence in Athol, Mass., for a few weeks previous to beginning rehearsals for the regular season. The theatre will be dark till about Sept. 1.——HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): The Snow co. closed by giving two performances of Du Barry 25. The theatre will be closed till 6, when Dockstader's Minstrels will appear.——PROCTOR'S (F. F. Proctor, mgr.): The only theatre open this week and the vear around is filled twice daily by those who enjoy farce-comedy and Kindred Souls fills the bill. A very pretty and amusing curtain raiser is A Happy Pair impersonated by Summer Gard and Bessie Barriscale. Lend Me Your Wife 3. CHARLES N. PHELPS.

SYRACUSE.—VALLEY THEATRE (H. S. Daniels, mgr.): Olivette July 27-1 was the hit of the season up to date, as presented by the Valley Opera co. Blanche Adams, Minnie Emmet, W. H. Kohnle, and Tom Smith Martin, all scored; business good. Pinafore 3-8.——GRAND OPERA HOUSE (C. H. Plummer, mgr.): The Summer Stock co. closed its season July 27-1 with Camille and drew large houses.——ITEM: Eva Marsh, of the Valley Opera co., will leave 3 to join one of Broadhurst and Currie's attractions. Among the members of the Grand Stock co. that have secured engagements for the coming season are Claire McDowell, who will go with 'Way Down East; Mabel Trunnelle, with Howell Haskell; W. D. Stone, with Under Southern Skies; Richard Sterling, with Robert Edeson, and Joseph Duval, with The Christian.

E. A. BRIDGMAN.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): Dockstader's Minstrels 5. Hello, Bill 8. Man to Man 14. Payton Stock co. 17-22. Chester De Vonde Stock co. 24-29. Waite Stock co. 31-Sept. 5. Happy Hooligan 7, 8. The Parish Priest 9. GEORGE C. MOON.

UTICA.—MAJESTIC THEATRE (E. D. Eldridge, res. mgr.): Majestic Stock co. July 27-1, presenting The Highest Bidder and Jim the Westerner; large audiences; co. headed by Margaret Pitt and Cameron Clemmons, has proven the most successful stock co. ever played here. GEORGE E. STODDARD.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, mgrs.): The regular season will open 10 with Hello, Bill. Son of Rest 11, 12. Shooting the Chutes 13. Rice and Wise in Vivian's Papa 14, 15. William H. West's Minstrels 17, 18. Man to Man 19. Black Patti Troubadours 21, 22.——CONVENTION HALL (A. P. Knapp, mgr.): Lew Dockstader's Minstrels 4. Bernstein's Vaudeville Stars 12, 13. Quinlan and Wall's Minstrels 20.

GLOVERSVILLE.—DARLING THEATRE (Will E. Gant, mgr.): Dark.——ITEMS: Manager Gant has a fine line of attractions booked for the season 1903-4. The season will open the week of the New York State Firemen's Convention with the following attractions: Quinlan and Wall's Minstrels 17, 18. Peck and His Mother-in-Law Abroad 19, 20. Wine, Woman and Song 21, 22.

PEEKSKILL.—COLONIAL THEATRE (Fred S. Cunningham, mgr.): Campbell Stratton co. 3-9.——ITEM: The auditorium floor has been carpeted throughout, adding greatly to the coziness of the already pretty theatre. Several improvements are being undertaken in the front of the house.

OWEGO.—WILSON OPERA HOUSE (Wallace and Gilmore, mgrs.): Dark.——ITEM: Elaine V. Selover is passing the Summer with her mother in this village. Miss Selover has received many flattering offers for next season, but up to this time she has not definitely decided which offer she will accept.

NEW ROCHELLE.—THEATRE (James J. Armstrong, mgr.): Ezra Kendall in The Vinegar Buyer; despite the hot weather large house, and audience highly pleased. The Scout's Revenge 1. Marion Francis 10-15. On the Frontier 17. The Princess Chic 19.

OHIO.

MANSFIELD.—LAKE PARK CASINO (E. B. Endly, mgr.): Ward and Wade's Minstrels July 20-25 closed to crowded houses, giving fine entertainments. J. N. Pentfrow co. opened 27-1 with The Soldier of Fortune to large business.

PIQUA.—MAY'S OPERA HOUSE (George T. Braden, mgr.): Pentfrow's Stock co. closed Summer season July 25; business good and co. gave entire satisfaction. House closed. Winter season will open 26 with King Do Do.

OREGON.

SALEM.—SHIELDS PARK: Opened July 20 to good audience and continues to draw very good crowds every night.

PENNSYLVANIA.

DU BOIS.—SUMMER THEATRE (Walter H. Stull, director): The Ticket of Leave Man opened July 27, 28, and was a complete success. Natalie Perry, as May Edwards, was a surprise even to her best acquaintances, it being her first appearance in Du Bois in a leading role. A Family Mix Up 29-1.——ITEM: Augustin Glassmire, stage director of the Summer Theatre, has signed with Spencer and Alvins' Hearts Adrift to take the stage and play characters.—Burglars broke into the Summer Theatre 26 and carried away wardrobe and properties to the amount of $300. Manager Stull and W. P. Burt being principal losers.

HARRISBURG.—GRAND OPERA HOUSE (N. Appell, mgr.): Dark.——PAXTANG PARK (Felix Davis, mgr.): The Paxtang Stock co. July 23-25 to good business.——ITEM: Charles Carpenter, the business-manager of the Grand, has been transferred to a similar capacity in Norristown, Pa., at the Opera House in that city, and has been succeeded here by Mr. Frank, who represents the interests of the Reis circuit, to which the Grand and the new House, the Lyceum, will be attached.

LANCASTER.—ROCKY SPRINGS PARK THEATRE (H. B. Griffiths, mgr.): Amsden Opera co. July 20-25 in Rip Van Winkle closed its season 25. Manager Griffiths will put on vaudeville the remainder of the season.——ITEMS: Nearly all the members of the Amsden Opera co. have secured engagements for the coming season. Claude Amsden, Hazel Davenport, Jack Leslie, and F. Wade Cleveland will join A Jolly Man's Troubles co. Messrs. Amsden and Cleveland will be featured. George Thomas, Jack Bartlett, George Ogle, and Misses Johnson and Fuller will join The Princess Chic co. Helen Morris will be a member of Lulu Glaser's Dolly Varden co. Susie Winner will join Rice's Show Girl, and James Abbott and Miss Bryant will be with King Dodo. Etta Stetson will remain here for a time, to sing popular songs in Rocky Springs vaudeville. Frank D. Nelson went to his home in Massachusetts.—Adam Stork, a prominent local musician, the father of Ad. Stork, the musical director, died here July 28, aged seventy-six years.

WILLIAMSPORT.—VALLAMONT PAVILION (N. Appell, mgr.): Vallamont Stock co. July 27-1 in Hazel Kirke and For Fair Virginia to excellent business; strong co. Street Carnival 27-1 doing fair business.

RHODE ISLAND.

PAWTUCKET.—SHEEDY'S THEATRE (George Orey, mgr.): Buffington Stock co. July 27-1 presented Under the Stars and Stripes to capacity. Albert Morrison, the new leading man, has become quite a favorite here, and gave a worthy interpretation of the part of a true American. Arthur E. Claire was taken ill 26, and the heavy was filled by Joe Williams at short notice, and he did a clever piece of work. Walter Hill appeared to good advantage as an American Consul. Charles Neumann made good as the Governor-General of Cuba. James V. Lewis, a newcomer, did good work as an old sailor. Phil Bishop, the new comedian, made good and received curtain calls as Faggles. Much praise is due Miss Kershaw as Mary Hope. Alice Hazen, also a newcomer, did excellent work as Nancy Treat. Other parts were creditably filled by Misses Howell, Vail, and Seymour. George A. Hill made a hit as the policeman. Specialties by Adgie and her den of lions, the Leblanc Sisters, Arthur Lane and Frank Lawrence. Brother Against Brother 3-8.——ITEMS: Jere Sanford closed 25 with Buffington Stock co., and will join Gorton's Minstrels as principal tenor.—Joe Williams has decided to stay with the Buffington Stock co. the remainder of season. He intends to go with the Merkle-Harder co. and play heavies.—D. R. Buffington has leased the Music Hall, Pawtucket, R. I., and will reconstruct the entrance and renovate the house. It will open about Sept. 1.

SOUTH CAROLINA.

GREENVILLE.—GRAND OPERA HOUSE (B. T. Whitmire, mgr.): Dark.——ITEM: Season will open Sept. 10 with Al. G. Field's Minstrels.

SOUTH DAKOTA.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, mgr.): Redman Stock co. July 20-26 presented Davy Crockett, A Sailor, An Uneven Match, A Chicago Tramp, Are You an Elk, Prince Romaine, and The Silver King; co. gave good satisfaction to good business. Beach and Bowers' Minstrels (under canvas) 24, 25; fair satisfaction; good business.

TENNESSEE.

MEMPHIS.—LYCEUM THEATRE (Frank Gray, mgr.): The season of Summer opera closed July 25; co. having appeared in The Chimes of Normandy for the last opera; business was bad, and it was decided to close earlier on that account. The co. disbanded and went to New York.

TEXAS.

WACO.—WEST END PARK THEATRE: The Lew Virden Theatre co. continue to please crowded houses July 20-25 with splendid productions of The Golden Gulch Mine, and A Fool for Luck. Next week: Are You an Elk and Faust.——ITEM: The owners of the Auditorium announce that they have closed contracts for the regrading of the ground floor, so as to improve the view of the stage from the parquette, also that the entire seating plans of the first floor will be rearranged and new chairs will be put in. The entire interior will be redecorated, and Manager Lewin Plunkitt states that all of the improvements will be finished in time for the opening of the regular season.

FORT WORTH.—WHEAT ROOF-GARDEN (J. Z. Wheat, prop.): Curtiss Comedy co. presented Under City Lamps July 20-22 and The Widow from Rome 23-25 to fair sized audiences. The Morrisons, Hugh and Aileen, and the McFadden Sisters rendered several new songs between the acts.——ITEM: Manager Phil Greenwall and Treasurer Mitchell Greenwall returned 21 from their Summer outing. They traveled from here to California and then to New York, having spent a month at each place.

PITTSBURG.—OPERA HOUSE (Hess and Goldberg, mgrs.): ITEMS: This house has just recently been overhauled and a new drop curtain added.—Old Confederates' Reunion, to be held here 12, 13, is creating quite a great deal of interest at present.

SAN ANTONIO.—EMPIRE OPERA HOUSE (M. A. Brady, mgr.): Dark. Rose Mayo co. opened short engagement July 26.

PARIS.—EASTLINE THEATRE (E. T. Neville, mgr.): Jack C. Taylor co. July 20-25 to large business; good co.

VERMONT.

BELLOWS FALLS.—BARBER'S PARK: Maud Hillman co. July 19-1; good houses; Tuesday, 21, the largest audience ever in the theatre.

WOODSTOCK.—MUSIC HALL: Romeo and Juliet 4. Quincy Adams Sawyer 20. Guy Brothers' Minstrels 27.

VIRGINIA.

HARRISONBURG.—ASSEMBLY HALL (W. A. Braithwaite and Co., mgrs.): Magic Lantern and Electric Exposition of the Passion Play, for benefit of Episcopal Guild, 4.

PETERSBURG.—FERNDALE PARK CASINO (Joe E. Hurst, mgr.): Cummings Stock co. July 22-29 in Our Boys and Dollars and Sense to small business.

WASHINGTON.

WALLA WALLA.—NEW WALLA WALLA THEATRE (Heilig and McCabe, mgrs.):——ITEMS: The new theatre is undergoing an entire overhauling, and when completed will be a strictly modern playhouse. The seating capacity will be increased 400 with a stage 60 x 34 in the clear, with twelve new dressing-rooms, steam heat, hot and cold water, and new scenery throughout. Will open 31 with The Christian. The cost of remodeling will be $6,500.

WEST VIRGINIA.

CLARKSBURG.—CASINO, UNION LAND PARK (Cecil B. Highland, mgr.): Carroll Comedy co. July 13-18. Plays: Niobe and The Will of Iron; performances good; large business. Same co. in Crimes of London and A Southern Romance 20-25.

HUNTINGTON.—THEATRE (M. E. Rice, mgr.): Dark July 20-25.——ITEM: Manager Rice left for the West this morning, and while away will supervise the opening of Two Merry Tramps at Belvidere, Ill., 8.

WISCONSIN.

SHEBOYGAN.—LAKE VIEW BEACH THEATRE (Lew Silvers, mgr.): Summer Stock co. continues to draw large audiences, and the receipts are above those of any previous season. Kathleen Mavourneen July 21-25. Ten Nights in a Bar Room 27-1.——CONCORDIA THEATRE (Joseph Behrens, mgr.): Cosgrove's Concert Orchestra 3. The James Family, Swiss bell ringers, are giving performances under canvas 27-29 and are attracting large crowds.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.): A Girl from Sweden 3.——ITEM: George Kempshall will leave this week for Belvidere, Ill., to join E. E. Rice's Two Merry Tramps co.

OCONTO.—ARMORY HALL: Cosgrove's Orchestra July 23; good; fair house. Organ Recital, by Dr. Minor Baldwin 27 pleased large audience.

WEST SUPERIOR.—MUSIC HALL (Keough and Alvord, mgrs.): Dark.——GRAND OPERA HOUSE McDowell and Stone in Resurrection July 26 to big business.

GRAND RAPIDS.—GRAND OPERA HOUSE (J. G. Hamilton, mgr.): Winniger Brothers July 20-26 pleased large audience. The Girl from Sweden 5.

CANADA.

BRANTFORD.—GRAND VALLEY THEATRE (Frank P. Harben, mgr.): Shore Acres July 20-25 played to capacity. Beyond the Rockies 27-29; fair performance; business good.——JOHNSON'S THEATRE (Agricultural Park): Castle Square Dramatic co. 27-1 opened with Young Mrs. Winthrop to full house.——ITEM: The many and needed changes required by local by-laws to make Stratford Opera House safe in case of fire, etc., are about to be made. An architect has been engaged, who has drawn up the desired plans, which will, no doubt, be accepted by the City Council. The dressing-rooms are to undergo changes which will improve them. The alterations are to be completed before the season opens.

WINNIPEG, MAN.—THEATRE (C. P. Walker, mgr.): Wilbur Opera co. July 20-25 in Chimes of Normandy, Olivette, The Mascot, Said Pasha, The Bohemian Girl, Giroflé-Girofla, Erminie. Same co. 31, 1.——RIVER PARK THEATRE (H. P. Hammerton, mgr.): Noble Stock co. 20-25 in Michael Strogoff.——ITEMS: Wilbur co. filled four nights' engagement July 27-30 at Rat Portage, Ont.—Charles C. Lindsay, resident manager of Winnipeg Theatre, has left on three weeks' visit to Collingwood and Muskoka.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): William Owen co. July 21-25 in Richelieu, Othello, Hamlet, and The Lady of Lyons; co. opened second and last week of engagement 27-1 in Romeo and Juliet; business fair; performances pleasing. Kate Claxton 3-5. Old Jed Prouty 6-8. E. F. Halpin co. 10-15. The Volunteer Organist 17-20.

WOODSTOCK, ONT.—FAIRMOUNT PARK THEATRE (Tom H. Walsh, mgr.): Park Stock co. July 27-1 in Mister Jack Donald and A Man of Mystery; good performances and business.——ITEM: Eugene Powers, of the Park Stock, will rejoin his regular co., A Village Postmaster, at Chicago 1.

SHERBROOKE, QUE.—CLEMENT THEATRE (E. Mortimer Shuter, mgr.): Simvelle's Romeo and Juliet July 30; good business.

ARENA.

CANTON, ILL.—Forepaugh and Sells Brothers' Circus July 25 to good business; capacity in afternoon.

APPLETON, WIS.—The Luella Forepaugh-Fish Wild West, booked for this city 4, have canceled, owing to being attached at Janesville, Wis., it is said.

BELOIT, WIS.—The Luella Forepaugh-Fish Wild West July 24 to good business.

SANDUSKY, O.—Harris Brothers' Nickel Plate Attractions July 27 to two large audiences; good performances.——NOTE: John A. Hemmelein purchased a camel from Harris Brothers, to be used in Mr. Woods' spectacular production, King of the Desert, the coming season.

NORTH ADAMS, MASS.—Barnum and Bailey's 4 items July 27; enormous business.

BUTTE, MONT.—Norris and Rowe's Dog and Pony Circus July 22, 23, played to capacity of tents and pleased. Campbell Brothers also have a good circus, with large three-ring tent, which was filled twice 24. Campbell Brothers purchased while here "Little Pete," a performing pony left here with your correspondent by Bart Willison, the Australian, now with Eastern Vaudeville co.

CHARLEROI, PA.—Cole Younger and Frank James' Wild West July 27; large crowds witnessed two very good performances.

WILLIMANTIC, CONN.—Wheeler's American Band Carnival July 27-1 (local), under canvas; big business.

JANESVILLE, WIS.—Luella Forepaugh-Fish Wild West July 25; two performances to good business.

COLUMBIA, PA.—Columbus Carnival co. July 27-1 to good business.

OCONTO, WIS.—Gentry's Pony Circus July 19; good; packed tents.

RICHMOND, IND.—The Great Wallace Attractions July 29; good crowd and performance.

OWEGO, N. Y.—Indian Bill's Wild West July 28; performance fair; good business.

LINCOLN, NEB.—Ringling Brothers' Circus July 24; crowded tent, both afternoon and evening; up-to-date performance.

CONCORD, N. H.—Barnum and Bailey's Circus July 18 to immense crowds and great satisfaction.

ARENA NOTES.

James A. Bailey, of Barnum and Bailey's Circus, was arrested last week at Glens Falls, N. Y., on a warrant obtained by Superintendent Walker, of the Society for the Prevention of Cruelty to Children, charging him with permitting a Japanese boy under sixteen years of age to participate in an acrobatic act. Mr. Bailey was fined $25, which he paid.

LETTER LIST.

WOMEN.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters except registered mail which will be re-registered on receipt of 10 cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars postal cards and newspapers excluded.

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Carlyle, Rita, Laura H. Crews, May Cowen, Mrs. Wilfred Clarke, Florence Collier, Caroline Cook, Alma Chester, Bessie Carr, Francis Curran, Laura Collette, Sybil Clifton, Ida M. Chapman, Marion Chapman, Gertrude Coglan, Louise P. Courtney, Lois F. Clark, Alice Cook, Mabelle Cameron, Alice Campbell, Winifred Carter, Georgie Cox, Margt. Crease, Rose Clifford, Carre W. Colburn, G. E. Carswall, Helene Carlton, Florence Collies, Ollin M. Cook, Don M. Cann, Mabel Currier, Lenore Clippendale, Florence Carrette, Bessie Clayton, Cora Carter, Catherine Campbell, Beatrice Cades, Jane Coombs.

Davidson, Mrs. F. M., Jane Dore, Minnie Dupree, R. De Leon, Madge Drew, Edna L. Dorman, Dolly Isabray, Minnie De Haven, Margt. Dale, Gertrude Douglass, Drina Du Wolfe, Lillian Dean, Marie Dressler, Miss Deardoff, Helen Dexter, Madge Drew, Mrs. Edwin Dudley, Edna Dorman, Regina Donnelly, Edith Dornell, Miss A. Devere.

Edney, Carrie, Lottie Ettynger, Edith Eldridge, Vivian Edsall, Eleanor L. Estelle, Lillian Eldridge.

Ford, Mrs. Lee, Grace A. Fleming, Marjorie Ferguson, Fannie Fields, Bertie Fowler, Irene Franklin, Ethel Fuller, Bessie French, Minna Perry, Pearl Ford, Thelma Fair, Minnie Fuller.

Gassman, Josephine, R. L. Giffen, Grace Gunning, Alberta Gallatin, Hattie Goodhart, Nella Gilsey, Maude Gray, Carolyn Graves, Marion Granger, A. Gossner, Suzanne Gordon, Freda Gallick, Blanche Gibbs, Helen Graham, Alice Gray, Lottie Gilson, Frances Girard, Evelyn Gibson, Camille Gorden, Elsie Gibson, W. W. Gardner Flora Gregson, Mae Gillette, Mrs. Walter Gavinue, Lulu Goodrich, Kate F. Griffith, Maud M. Gray.

Hall, Josephine, Pearl Henri, Nellie Heywood, Grace Hunter, Georgina Hayne, Estelle Hamilton, Anna Harrison, Clarence Harvey, Maud Hillyer, Bessie Howard, Maude Holdridge, Clara Hilton, Toma Hanlan, Ida Hopper, Anna Heckman, Ida Hamilton, Carroll Hamilton, Sadie Hart, Annie Hamilton, Ethel Holland, Effie Hamilton, Mrs. Evan Harries, Clara Harrington, Pearle Hight, Edna Wallace Hopper, Mrs. N. A. Hanway, Jobyna Howland, Daisy Howard, Penfield Hope, Anne Harrison.

Illington, Marg't, Beatrice Irwin, Grayce Iris.

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Kingore, Marg't, Julia Kingsley, Alice Knowland, Dorothy Kent, Roselle Knott, Susie Kirwin, Mamie Kingsburry.

Lee, Carolyn Allen, Mrs. Thos. C. Leary, Catherine Lonell, Josephine Le Col, D. Hope Leonard, Marg't Leslie, Sylvie Lelten, H. Logan, Jeffreys Lewis, Lyn. C. Le Voy, Grace Leonard, Lucy Lowell, Lillian Lampson, Marie Lamour, Tommy Lewi, Nellie Lindroth, Lena Lorraine, Clara Lane, Catherin Lowell, Pearl Lund, Zella Leslie.

Murray, Olive, Larenia Milliken, Edna May, Helen Modena, Helen Merrick, Adeline Mann, Lucile Monroe, Kathleen Moor, Melita Milton, Maud Mason, The Montrose Troupes, Mrs. Merrick, Marg't Marder, Milta Milton, June Mathis, Jane B. Martin, Rose Melville, Amelia Mengle, Lou Middleton, Goldie Mohr, Ina Mellward, Nina Morris, Vivian Martin, Louise Myel, M. R. Moulton, Louise Moon, Marg't Mul Lolholland, Mrs. Jefferies L. Mainhall, Alice Morgan, Edwina Mercier, Mrs. Dick Mack, Jr., Flo Mendoza, Dorothy Morton, Annie Miller, Helen Mac-Gregor, Gertrude McKenzie, Bell McLean, Willamette McKuhen, Louise McCleery, Catharine McCarthy, Grace McLeod, Rose T. McLeod, Mrs. Jack McGee, Mrs. A. M. McComas, Mrs. M. A. Mason, Helen Marvin, Teresa Maxwell, Mrs. S. Mitchel.

Noble, May, Lillian Newton, Adele Nott, Della Niven, Violet V. Nolmes, Madeline Nordaunt, Grace Noble.

O'Neil, Nellie, H. Opp, Anna O'Keefe, Mrs. Morton Otis.

Prince, Adelaide, Marie Pette, E. Powell, Eleanor Paige, Mrs. Fanny A. Pitt, Katie Pulmarnn, Nita Pierson, Julia Phelps, Miss Phillips, Ruth Payton, Blanche Pilot, Mabel Paige, Helene Phillips, Anna Pumeroy.

Quarrels, Nellie.

Reynolds, Dorothy, Georgie Russelle, E. Richberg, Elizabeth Rathburn, Louise M. Rogers, Katherine Roth, Helen Ridgway, Plymouth Rhea, Mae Reid, Julia Romaine, Greta Risley, Grace Reals, C. Ricarda, Helen Reimer, Marg't Rohe, Mrs. Frank Richards, Eva Randolf, Goldie Rinehart, Josephine Ross, Helen Ray, Georgia R. Miller, Jennie Rupel, Julia Ruppell, Annie Russell, Lucy A. Rodgers, Edith Rockwell, Leslie Reese.

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Vernon, Lottie, Miss G. Valentine, Grace Van Studdiford, Evelyn Voltario, Hortense Van Zile.

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Zell, Mabel, Elizabeth Zimmer.

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Nye, Franklyn L., R. D. Nicholls, Joe Nicol, Chas. Nevins, L. Newman, Fred Noss, P. T. Nash, Wm. Homer Nesbitt, Thomas Nawn.

Owen, B. Blinn, Nat O'Keefe, Eugene Ormonde, Jefferson Osborne, Louis E. O'Brien, Chauncey Olcott, Thomas O'Hearn.

Paulding, Frek't, Wm. Parry, H. C. Pierce, A. Y. Pearson, George C. Pearce, Sidney L. Perrin, Harry Pennypacker, Thomas Pearly, Francis Powers, Arthur L. Prince, John L. Peltret, Barton Pittman, Aubrey Pringle, Eugene Powers, Frank Pallma, P. A. Perkins.

Quinlan, Dan, George W. Quin.

Robinson, J. K., Frederick Reynolds, Leonard Rowe, John Richmond, W. H. Raymond, Al. Roth, Jean Riveres, Joe Ratliff, Chas. Rockwood, W. S. Rice, Wm. Ruge, Jas. W. Robb, Geo. H. Ritter, W. A. Robinson, Earl Ryder, Chas. J. Rooney, H. Rose, Robt. J. Riddell, J. N. Rentfrow, George Ricketts, H. Stuart Raleigh, F. T. Ratford, Tom T. Ryan, Ben

REFLECTIONS.

Margaret Bourne will be leading woman for Louis James and Frederick Warde in the drama founded upon Alexander the Great, in which they will this season appear with Mr. James in the title-role.

Blanche Walsh, with Alexander von Mitzel and Zenaide Williams as leading support, will appear in Resurrection until February, when she will be seen in a new play which her managers, Wagenhals and Kemper, will then produce.

Bernice Howard will again this season be featured as Madge in Holden Brothers' production of Nobody's Claim (Eastern), of which Charles A. Holden is manager.

Luther Wyckoff, recently with the Winter Circus in Berlin, is now impersonating Imogene, the pet cow of Little Dorothy in The Wizard of Oz. His predecessor, Joseph Schrode, was obliged to resign because of pulmonary trouble, and is now resting at Lakewood.

Esther Williams will again this season be featured in At the Old Cross Roads. James M. Brophy will be her leading support.

The Morris and Berger attractions will be at Youngstown, Ohio, August 10-15, under the auspices of the Central Labor Union of Youngstown.

The Mountain Park Opera Company sang Carmen at Holyoke, Mass., July 20-25, to packed houses. Mamie Scott as Carmen and Francis Carrier as the Toreador made the hits of the performance. Paul Jones was presented the week of July 26-Aug. 1. Alfred Dalby, the musical director, left to join the Jefferson De Angelis company July 27. He was replaced by Lee Orean Smith.

Arline Fort has signed with Manager Craerin for the boy's role in The Sign of the Cross.

Eliza Warren's pupils will on Wednesday undertake the ambitious task of playing Hamlet in its entirety at the Star Theatre, Cleveland, Ohio.

Jethro Warner, of the Garden Theatre company, Cleveland, O., was married in that city to Franklin St. Marie, a Western actress, on July 25.

Theodore Bendix will compose the incidental music for the plays in which Robert Edeson and Alice Fisher will this season appear.

Charles F. Dittmar, who will again this season lead the orchestra of the American Theatre, will as well compose music for various attractions.

Mary Downes will go on tour with the Morphine Fiend company the coming season.

Maud Sinclair, who has been spending the Summer in the mountains at White Lake, N. Y., will return to the city this week.

The first of George Samuel's attractions to open is The Scout's Revenge, which inaugurated the season of the Opera House at New Rochelle, N. Y., on Saturday.

Louise Bruning and her sister Ida, who filled a long engagement in New York last season, have gone to the Adirondacks to recuperate. They will return early in September to resume work.

Mr. and Mrs. Harry English are at East Weymouth, Mass., for a fortnight.

Violet V. Holmes and Kathryn Wayne, of the Superba company last season, have just returned from the Pacific Coast, where they have been visiting their people.

Lionel Adams is to be featured in The Christian in his old part, John Storm.

Beulah Chase Dodge, who succeeded Edna May in the title role of The Belle of New York, has assumed the role of Nellie in Henry W. Savage's The Prince of Pilsen company, which opened its season on Saturday in Chicago.

Julius Feldmann of Newark, N. J., has become interested with J. Berkeley Bond in the Berkeley Bond Stock company, which last week closed a Summer tour through the Catskills. The company, which will be reorganized, will open at Clayton, N. Y., on Aug. 10 with Grace Osborne Everett and Bennett Wilson Kessler as leads, while Herbert Sherman, the piano recitalist, will also be a member.

Maud Winter, leading woman during the past season for David Warfield, has been engaged by Maurice Campbell to play the part of Celia in Henrietta Crosman's revival of As You Like It, which will be presented at the Manhattan Theatre on Sept. 7.

Lee Shubert, of the Shubert Brothers, who sailed from England for New York on Saturday, has sold the English rights to The Runaways, which will have a London production probably this Fall. Mr. Shubert while abroad purchased a number of English, French and German plays.

Georgia Welles, who has been supporting Frank Keenan during the past few months in vaudeville, will spend part of her vacation at Mr. Keenan's place, "Liberty Hall," Edgartown, Mass.

Ernest Shipman has contracted with Harry Leighton to assume the stage direction of all of his romantic productions during the coming season. Mr. Leighton will direct As You Like It and play Orlando in that piece for the first two months and then will open with a special company in Othello. William Colvin, business representative of the As You Like It company, left New York yesterday in the interest of this production.

W. L. Busby, who has managed the Economic Theatre at Clinton, Ia., for the past five years, will manage the Empire Theatre at Quincy, Ill., next season.

Walter J. Horton and Ollie Maud Davis, both of whom were recently members of the Up York State company, were married at Christ Church, Brooklyn, on July 29.

The Ludlam School of Dramatic Art, Philadelphia, has just brought out its prospectus for the coming season's work. The little pamphlet is very attractive in its make-up and in it is to be found complete information about the school.

Sadie Martinot has signed a contract for several years to appear under the management of Jules Murry, and will be seen this Fall in a new play, it is said.

Kirke La Shelle's company, which will present Checkers, will number 178 persons.

Margaret Hubbard Ayer, who made her stage debut in vaudeville but a few weeks ago, has signed for the role of the International Girl in Florenz The Red Feather.

Pearle Hight, comedienne, disengaged. New York engagement solicited. Address Actors' Society.

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OTIS H. WOOD
MATHEWS AND LAW
CONTINENTAL FOUR
NOVELTY TRIO
PAT FOLEY
TIM KELLY
NATALI WAYNE
GRACE KAVALAW
BESSIE JACKSON
KITTIE BAER
EDITH BOYDE
BEULAH PAYNTER
MADGE VINCENT
GRACE WILSON
DAISEY JOHNSON
ELSIE DELROY
VIOLET HANDY
MARIE PROCTOR
JAMES FORT
FRANK RAYMOND
RUTH WEST
E. A. CARTIER
LESLIE BERT
MAUDE LESTER
CHARLES SAUNDERS

ALPHONSE & GASTON

Report to Allen Lowe, Central Hall, 6th Ave. & 32nd St., Monday, Aug. 10, at 10 A. M.

BEARDSLEY SISTERS
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MONTGOMERY AND PEARL
POWERS BROTHERS
JENNIE LAMONT
LAURENCE COVER
MRS. AL. H. BURTON
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MAE BERAN
QUEENA DAVIS
BILLY WILSON
HELEN CHENEL
PAULINE EISING
EILEEN PHILIPS
MARJORIE THOMPSON
JULIA HUNTER
EYRILE HOWARD
MARJORIE PHILLIPS
ROSE DREW
JOSEPHINE THURBER
FANNIE WILLIAMS
W. J. COUNIHSN
PERC KENNEDY
PHIL KUSSELL
HENRY HOF
ED. OLIVER

ROYAL LILLIPUTIANS

Report to D. A. Kelly, Central Hall, 6th Ave. & 32nd St., Monday, Aug. 17 at 10 A. M.

FRANZ EBERT
SELMA GOERMER
JAMES E. ROSEN
QUEEN NAB
LOUIS MERKEL
HOWARD KNOWLES
MARTHA WEIS
ELSIE LAU
AL. RICE
VIOLET LAWRENCE
FANNIE FIELDS
FAY STEINER
ARLINE BLISS
MAY VALENTINE
DELLA RANNEY
HATTIE TUCKER
BELLE DUBOIS
RITA LOVE
REBA TAYLOR
MONA McCARTHY
PEARL FRANKLIN
HENRIETA FRANKLIN
W. D. NORTON
MIKE JORDON
W. ROSTETTER
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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BREEZY TIME (Merle H. Morton, mgr.): Rugby, N. D., Aug. 4, Granville 5, Minot 6, Harvey 7, New Rockford 8, Carrington 10, Valley City 11, Cooperstown 12, Hope 13, Casselton 14, Sheldon 15, Lisbon 17, La Moure 18, Oakes 19.

A GIRL FROM SWEDEN (H. J. Bernard, mgr.): Stevens Point, Wis., Aug. 4, Grand Rapids 5, Marshfield 6, Waupaca 7, Fond du Lac 8, Columbus 10, Ripon 11, Plymouth 12, Manitowoc 14, Racine 15.

A HUMAN SLAVE (J. M. Ward, mgr.): Chicago, Ill., Aug. 9-15, South Chicago 16, Indianapolis, Ind., 17-19, Dayton, O., 20-22, Columbus 24-26.

A LITTLE OUTCAST (Eastern: Lawrence G. Mercer, mgr.): Chicago, Ill., Aug. 16-Sept. 1.

A LITTLE OUTCAST (Northern: Edgar H. Fitzhugh, mgr.): Niles, Mich., Aug. 5, Oak Park, Ill., 8, Hammond, Ind., 9, Nappanee 10, Elkhart 11, Benton Harbor, Mich., 12, Knox 13, Laporte 14, Valparaiso, Ind., 15, Buchannan, Mich., 19, Plymouth, Ind., 20, Warsaw 21, Chicago Heights, Ill., 23.

A MILLIONAIRE TRAMP (H. E. Buchannan, mgr.): Chicago, Ill., Aug. 2-8, St. Louis, Mo., 9-15, Kansas City 16-22.

A ROMANCE OF COON HOLLOW (Archibald Allen, mgr.): Burlington, N. J., Aug. 15, Wilmington, Del., 20-22, Troy, N. Y., 24-26.

A ROYAL SLAVE (A: Harry Gordon, mgr.): Ludington, Mich., Aug. 6, Hart 7, Montague 8, Grand Rapids 9-12, Toledo, O., 13-15, Hudson, Mich., 17, Hillsdale 18, Coldwater 19, Three Rivers 20, Union City 21, Calon 22.

A ROYAL SLAVE (B: Harry Gordon, mgr.): Neenah, Wis., Aug. 8, Manitowoc 9, New London 10, Stevens Point 11, Marshfield 12, Grand Rapids 13, Janesville 14, Barraboo 15, Oshkosh 16, Ripon 18, Waupun 19, Portage 20, Stoughton 21, Elgin, Ill., 22.

ACROSS THE PACIFIC (Harry Clay Blaney, mgr.): Elizabeth, N. J., Aug. 8.

AN ARISTOCRATIC TRAMP (Will Kilroy, mgr.): Dundee, Ill., Aug. 17, Sycamore 18, Belvidere 19, De Kalb 20, Mendota 21, Galva 22, Spring Valley 23.

CHILD SLAVES OF NEW YORK (J. B. Isaac, mgr.): Boston, Mass., Aug. 10-15, Providence, R. I., 17-22.

CLAXTON, KATE (W. W. Randall, mgr.): St. John, N. B., Aug. 3-5.

DIXEY, HENRY E.: Chicago, Ill., June 29-Aug. 22.

HALL, DON C.: Onawa, Ia., Aug. 3-5, Missouri Valley 6-8, Council Bluffs 10-12, Omaha, Neb., 13-15, St. Joseph, Mo., 17-19.

HELLO, BILL: Montreal, Can., Aug. 10.

HER MARRIAGE VOW (Vance and Sullivan, mgrs.): Buffalo, N. Y., Aug. 17-22.

JAMES BOYS IN MISSOURI (Eastern; Geo. Klimt, prop.; Frank Gazzolo, mgr.): Decatur, Ill., Aug. 17, Springfield 18, Hartford City, Ind., 22.

JUST STRUCK TOWN (Harry Todd, mgr.): Princeton, Ill., Aug. 6, Sycamore 7, Elgin 8.

KENDALL, EZRA: San Francisco, Cal., Aug. 3-15, Los Angeles 17-19.

McFADDEN'S FLATS (Thos. R. Henry, mgr.): Atlantic City, N. J., Aug. 17-22, Philadelphia, Pa., 24-29.

MULDOON'S PICNIC (Wm. Mason, mgr.): Providence, R. I., Aug. 10-15, Putnam, Conn., 17-22.

OLD JED PROUTY (Morse and Hodge, mgrs.): Halifax, N. S., Aug. 3-5, St. John, N. B., 6-8, Fredericton 10, Bar Harbor, Me., 12, Pittsfield 13, Belfast 14, Camden 15, Bath 17, Augusta 18, Skowhegan 19, Waterville 20, Bangor 21, 22.

ON THE BRIDGE AT MIDNIGHT (Geo. Klimt, prop.; Frank Gazzolo, mgr.): Chicago, Ill., Aug. 9-22.

OVER NIAGARA FALLS (Rowland and Clifford, mgrs.): Peru, Ind., Aug. 19, Marion 20-22.

OVER NIAGARA FALLS (Rowland and Clifford, mgrs.): Chicago, Ill., Aug. 16-Sept. 5.

OVER NIAGARA FALLS (Rowland and Clifford, mgrs.): Racine, Wis., Aug. 21, Fond du Lac 22, Oshkosh 23.

OWEN, WM. (Martin Sheeley, mgr.): Yarmouth, N. S., Aug. 3, 4, Digby 5, Windsor 6, Truro 7, Jackville 8, Amherst 10, Moncton, N. B., 11, 12, Chatham 13, Campbellton 14, Riviere du Loup 15.

PECK'S BAD BOY: Berlin, N. H., Aug. 4, Gorham 5, Lancaster 6, Littleton 7, Bethlehem 8, North Woodstock 10, Plymouth 11, Lyndonville, Vt., 12, Barton 13, Newport 14, Richford 15, Milton 17, Barre 18, Windsor 19, White River 20, Springfield 21, Newport, N. H., 22.

ROBSON, ANDREW: Philadelphia, Pa., Aug. 22.

SKY FARM: Atlantic City, N. J., Aug. 3-8, Chicago, Ill., 10.

SLAVES OF THE MINE (C. S. Callahan, mgr.): Washington, D. C., Aug. 3-8, New York city, N. Y., 10-15, Wilmington, Del., 17-19, Camden, N. J., 20-22.

THE BUFFALO MYSTERY (Robt. H. Alcott, mgr.): Dayton, O., Aug. 3-5, Columbus 6-8, Cincinnati 9-15.

THE GAME OF LIFE (Frank T. Kintzing, mgr.): New York city, N. Y., 3-8, Baltimore, Md., 10-15, Elizabeth, N. J., 17-19, Scranton, Pa., 20-22.

THE GAME KEEPER (Smith O'Brien; Rowland and Clifford, mgrs.): Marion, Ind., Aug. 27-29, Alexandria 31, Elwood Sept. 1.

THE GAME KEEPER (Thos. J. Smith; Rowland and Clifford, mgrs.): Bloomington, Ill., Sept. 4, Peoria 5, Monmouth 7, Canton 8.

THE LIGHTHOUSE BY THE SEA (Vance and Sullivan, mgrs.): Jersey City, N. J., Aug. 15-22, Newark 24-29.

THE LITTLE CHURCH AROUND THE CORNER (Vance and Sullivan, mgrs.): Bridgeport, Conn., Aug. 20-22, Philadelphia, Pa., 24, Brooklyn, N. Y., 27.

THE EARL OF PAWTUCKET (Lawrence D'Orsay; Kirke La Shelle, mgr.): New York city Feb. 5—indefinite.

THE PUNKIN HUSKER: Cadillac Mich., Aug. 4, Traverse City 5, Petoskey 6, Cheboygan 7, Sault Ste. Marie 8, Sault Ste. Marie, Can., 10, Marquette, Mich., 11, Ishpeming 12, Lake Linden 13, Hancock 14, Calumet 15.

THE SHADOWS OF A GREAT CITY: Boston, Mass., Aug. 24.

UNCLE JOSH SPRUCEBY (H. H. Frazee and N. C. Bates, props.): Chippewa Falls, Wis., Aug. 4, Eau Claire 5, Eveleth, Minn., 6, Virginia 7, Hibbing 8, 9.

WEARY WILLIE WALKER (Eastern; Harry Dull, mgr.): Dundee, Mich., Aug. 8, Hudson 10, Port Clinton, O., 11, Belleville 12, Chicago Junction 13, Wellington 14, Lorain 15.

YORK STATE FOLKS: Boston, Mass., Aug. 17-22.

STOCK COMPANIES.

ACADEMY: Buffalo, N. Y., May 25—indefinite.

ALBEE (Edward F. Albee, prop.): Providence, R. I.—indefinite.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.

BAKER: Portland, Ore., June 21—indefinite.

BALDWIN-MELVILLE: Buffalo, N. Y.—indefinite.

BELLOWS: Denver, Col.—indefinite.

BERKLEY-BOND: Catskill, N. Y., July 27-Aug. 1.

BIJOU THEATRE (P. F. Nash, mgr.): Philadelphia, Pa.—indefinite.

BOWDOIN SQUARE: Boston, Mass., Aug. 17—indefinite.

BUFFINGTON (Geo. A. Hill, mgr.): Pawtucket, R. I., May 18—indefinite.

BUFFINGTON (Jas. E. McElroy, mgr.): Fall River, Mass., May 4—indefinite.

BUFFINGTON (Eugene Phelps, mgr.): New Bedford, Mass., May 25—indefinite.

BURRILL COMEDY (Chas. N. Burrill, mgr.): Champaign, Ill.—indefinite.

BURRILL (Chas. N. Burrill, mgr.): Springfield, Ill., June 25—indefinite.

CASTLE SQUARE (W. B. Sherman, mgr.): Brantford, Can., July 27—indefinite.

CASTLE SQUARE (No. 2): Truro, N. S., Aug. 3-5, Westville 6-8.

CASTLE SQUARE: Boston, Mass.—indefinite.

CENTRAL (Belasco and Thall, mgrs.): San Francisco, Cal.—indefinite.

CURTISS COMEDY: Fort Worth, Tex., July 27-Sept. 5.

CURTISS: Phoenix, Ariz., July 27—indefinite.

DAVIS, OWEN: Rochester, N. Y.—indefinite.

ECLIPSE PARK: St. Louis, Mo.—indefinite.

EDWARDS (Chas. F. Edwards, mgr.): Elkton, Md., Aug. 15-20.

FERRIS (G. W. Winters, mgr.): Omaha, Neb.—indefinite.

FERRIS (Dick Ferris): St. Paul, Minn.—indefinite.

FERRIS: Minneapolis, Minn.—indefinite.

FIELDS: White Sulphur Springs, I. T., July 27-Aug. 22.

FOREPAUGH THEATRE: Philadelphia, Pa., Aug. 15—indefinite.

GEM THEATRE: Peak's Island, Portland, Me.—indefinite.

GLASER, VAUGHAN: Cleveland, O., June 29—indefinite.

GLASGOW (Jas. R. Banta, mgr.): Dayton, O.—indefinite.

HANLEY, LAWRENCE: St. Louis, Mo.—indefinite.

HARKINS, W. S.: Montreal, Can., July 4—indefinite.

HOPKINS: Memphis, Tenn.—indefinite.

HULBERT, LAURA (Chas. W. Burrill, mgr.): Kankakee, Ill., June 29—indefinite.

HUNTER-BRADFORD: Worcester, Mass.—indefinite.

LAKEMONT PARK: Altoona, Pa.—indefinite.

LUCAS: San Diego, Cal., June 1-Sept. 5.

LYCEUM: Rochester, N. Y.—indefinite.

MAJESTIC: Utica, N. Y., July 6—indefinite.

McCULLUM: Portland, Me.—indefinite.

MILLER KAUFFMAN PLAYERS: Atlantic City June 15—indefinite.

MOON BROTHERS: Duluth, Minn., June 8—indefinite.

MORDANT HUMPHREY: Oakland, Cal., July 6—indefinite.

MUREN-HAYES (A. Garfield, mgr.): St. Louis, Mo., Aug. 2-15.

NEW YORK PLAYERS: Worcester, Mass., July 6-Aug. 8.

OAKER, JANE: Denver, Col., July 6—indefinite.

OLENTANGY: Columbus, O., May 17—indefinite.

PARK: Woodstock, Can., June 8—indefinite.

PAXTANG PARK: Harrisburg, Pa.—indefinite.

PAYTON, CORSE (David T. Ramage, mgr.): Springfield, Mass., Aug. 3-15.

PROCTOR'S: Albany, N. Y., May 18—indefinite.

ROBER, KATHERINE: Providence, R. I., May 18—indefinite.

ROD'S: Parkersburg, W. Va.—indefinite.

SANFORD, WALTER: Helena, Mont., Aug. 3-8, Great Falls 10-15.

SCOTT'S (Geo. W. Scott, mgr.): San Antonio, Tex., June 29-Aug. 8.

THANHOUSER: Milwaukee, Wis., July 7—indefinite.

VALLAMONT: Williamsport, Pa., June 11—indefinite.

REPERTOIRE COMPANIES.

BENNETT'S PAVILION THEATRE: Moorhead, Minn., Aug. 3-5, Detroit, Mich., 6-8.

BONNAIR-PRICE (Wm. N. Smith, mgr.): Rich Hill, Mo., Aug. 3-8, Pittsburg, Kan., 9-15, Webb City, Mo., 16-22.

CARROLL COMEDY (Ion Carroll, mgr.): Clarksburg, W. Va., July 6—indefinite.

CHASE-LISTER (Northern; Jos. Farrell, mgr.): Iowa City, Ia., June 29-Aug. 10.

CHASE-LISTER (Southern): Oskaloosa, Ia., Aug. 3-15, Des Moines 17-22.

CURT'S DRAMATIC (M. H. Curts, mgr.): Savanna, Ill.—indefinite.

CUTTER AND WILLIAMS: Anderson, Ind., Aug. 3-8, Noblesville 10-15, Crawfordsville 17-22.

DILGER-CORNELL: Greenville, N. Y., July 12-Aug. 22.

DYFFRYN, ETHEL: Sherman's Park, Hamilton, Can., —indefinite.

EWING-TAYLOR (Albert Taylor, mgr.): Waxahatchie, Tex., Aug. 3-8.

FRANCIS, MARION (Geo. K. Robinson, mgr.): Trenton, N. J., Aug. 6, New Rochelle, N. Y., 10-15, Paterson, N. J., 17-22.

GIBNEY (Wm. Stanford, mgr.): Douglas, Mich., Aug. 3-15, Charleston, Ill., 17-29.

GODDING COMEDY (O. M. Cotton, mgr.): Albion, Mich.—indefinite.

GREENE, FRANCIS: Brainard, Minn., Aug. 3-8.

HOLMAN COMEDY (Harry Holman, mgr.): Springfield, Mo., July 20—indefinite.

HOWARD (A. G. Howard, mgr.): Bellows Falls, Vt., Aug. 3-9.

LE FEBRE-CARPENTER (Herman Coakley, mgr.): Sioux Falls, S. D.—indefinite.

LEWIS, RACHEL: Naponee, Can., Aug. 3-8, Gananoque 10-15.

LYCEUM STOCK (E. G. Grosjean, mgr.): Garden City, Kan., Aug. 3-8.

MACK, WILBUR: Catlettsburg, Ky., July 6-Aug. 15.

MARKS BROTHERS (Joe and Allie Marks, mgrs.): Christies Lake, Can., July 15—indefinite.

MATHES, CLARA: Rat Portage, Can., Aug. 10-22.

RYAN, DANIEL (W. S. Bates, mgr.): Portland, Me., Aug. 3-Sept. 4.

SPOONER DRAMATIC (W. Dick Harrison, mgr.): Dallas, Tex., July 13-Aug. 8.

THE SEWARD SHOW (Arthur J. Chisam, mgr.): New Albany, Ind., July 19-Aug. 15.

THE VAN DYKE (H. Walter Van Dyke): Centralia, Mo., Aug. 3-7, Mexico 10-15, Louisiana 17-22.

VAN DYKE AND EATON (C. Mack, mgr.): Keokuk, Ia., Aug. 2-15.

WIEDEMANN'S SHOW (Willis Bass, mgr.): Evanston, Ill., Aug. 3-8, Park City, U., 10-16, Salt Lake 17-22.

WINNIGER BROTHERS: Green Bay, Wis., Aug. 2-8, Escanaba, Mich., 10-16, Gladstone 17-22.

OPERA AND EXTRAVAGANZA.

A CHINESE HONEYMOON (S. S. Shubert; Nixon and Zimmerman, mgrs.): Manhattan Beach, N. Y., July 27-Aug. 8.

AMSDEN (Claude Amsden, mgr.): Lancaster, Pa., May 30-Sept. 5.

BABES IN TOYLAND: Chicago, Ill., June 17—indefinite.

BIJOU COMIC: Long Branch, N. J., June 29—indefinite.

BLACK PATTI TROUBADOURS: Port Jervis, N. Y., Aug. 4, Middletown 5, Asbury Park, N. J., 6, 7, New York city, N. Y., 8-15, Albany 17-19, Glens Falls 20, Saratoga 21, 22, Amsterdam 24, Gloversville 25.

BOHEMIA (Wm. H. Williams, mgr.): Wooster, Mass., Aug. 10-15.

BOOM'S COMIC (Adolph Mayer, mgr.): Meriden, Conn., Aug. 10-15, New Britain 17-22.

BOSTON IDEAL: Mobile, Ala., July 1—indefinite.

CASINO: Toledo, O.—indefinite.

CENTRAL: Utica, N. Y., Aug. 3-15.

CHESTER PARK: Cincinnati, O., June 25-Aug. 8.

COLONIAL COMIC: Lowell, Mass., June 29—indefinite.

DELMAR: St. Louis, Mo.—indefinite.

DUQUESNE GARDEN (John B. Reynolds, mgr.): Pittsburg, Pa.—indefinite.

GARDEN: Cleveland, O., June 8—indefinite.

HERALD SQUARE (Frank T. Kintzing, mgr.): Jamestown, N. Y., July 13—indefinite.

HERALD SQUARE (Harry Nelson, mgr.): Canton, O., Aug. 3-8.

IMPERIAL: Buckroe Beach, Va., June 29—indefinite.

MANHATTAN (Herbert Salinger, mgr.): Elmira, N. Y., June 15—indefinite.

MISS BOB WHITE: Atlantic City, N. J., Aug. 3-18.

OLYMPIA: New Orleans, La., June 7—indefinite.

OTOYO: New York city June 30—indefinite.

PEGGY FROM PARIS (Henry W. Savage, pres.): Boston, Mass., May 12—indefinite.

POLLARD LILLIPUTIAN: Seattle, Wash., July 20-Aug. 15.

ROBINSON COMIC (Frank V. French, mgr.): Quebec, Can.—July 6—indefinite.

TERRACE GARDEN: New York city—indefinite.

THE BEGGAR PRINCE (F. A. Wade, mgr.): Des Moines, Ia.—indefinite.

THE PRINCE OF PILSEN (Henry W. Savage, pres.): Chicago, Ill., Aug. 1—indefinite.

THE RUNAWAYS: New York city May 11—indefinite.

THE SILVER SLIPPER: Atlantic City, N. J., Aug. 20-Sept. 1.

THE TELEPHONE GIRL: Boston, Mass., June 29—indefinite.

THE TELEPHONE GIRL: Bergen Beach, N. Y., June 15—indefinite.

THE TENDERFOOT (W. W. Tillotson, mgr.): Chicago, Ill., July 27-Aug. 29.

THE WIZARD OF OZ: New York city Jan. 20—indefinite.

VALLEY: Syracuse, N. Y., June 15—indefinite.

WHALOM: Fitchburg, Mass.—indefinite.

WILBUR (W. H. Pullwood, mgr.): Grand Forks, N. D., Aug. 3-8, Crookston, Minn., 10, Bemidji 11, 12, Brainard 13, 14, St. Cloud 15.

WILLIAMS': Providence, R. I., June 8—indefinite.

WILLS MUSICAL COMEDY: Cape May, N. J.—indefinite.

MINSTRELS.

BOOM'S: New Britain, Conn., Aug. 3-8.

BRYANT AND SAVILLE'S: Dunkirk, N. Y., Aug. 3-8, Ithaca 10-15.

BUSH TEMPLE: Chicago, Ill., June 15—indefinite.

GIDEON'S MINSTRELS (Harry P. Curtis, mgr.): Peru, Ind., Aug. 2-9.

GORDON'S: West Point, Pa., July 27-Sept. 12.

RICHARDS AND PRINGLE'S: Kansas City, Mo., Aug. 1-8, Webb City 9, Eureka Springs, Ark., 10, Fayetteville 11, Van Buren 12, Fort Smith 13, Paris, Tex., 14, Benham 15.

WARD AND WADES: South Bend, Ind., Aug. 3-8.

VARIETY.

BOOM'S COLORED (Sam W. Cousins): North Adams, Mass., Aug. 10-15, Providence, R. I., 17-22.

CIRCUSES.

BARNUM AND BAILEY'S: Watertown, N. Y., Aug. 4, Oswego 5, Norwich 6, Binghamton 7, Elmira 8, Cortland 10, Syracuse 11, Auburn 12, Geneva 13, Rochester 14, 15.

BENNETT'S (J. W. Sights, mgr.): Moorehead, Minn., Aug. 3-5, Detroit 6-8.

BONHEUR BROTHERS': Osborn, Kan., Aug. 4, Downs 5, Cawker 6, Glen Elder 7, Silver Grove 8.

BOSTOCK'S TRAINED ANIMALS: Coney Island, N. Y.—indefinite.

BOSTOCK'S TRAINED ANIMALS: Atlantic City, N. J., June 15—indefinite.

BUFFALO BILL'S WILD WEST: Weymouth, Eng., Aug. 4, Bournemouth 5, Salisbury 6, Southampton 7, 8.

BURTO'S BIJOU: Coney Island, N. Y., Aug. 3-8.

BUSBY BROTHERS': Morning Sun, Ia., Aug. 4, Monmouth, Ill., 5, Abingdon 6, Farmington 7, Knoxville 8, Aledo 10, Alexis 11, Roseville 12, Bushnell 13.

CAMPBELL BROTHERS': Cheney, Wash., Aug. 4, Ritzville 5, North Yokima 6, Ellensburg 7, Roslyn 8.

CHAMBERLAIN'S: Osceola, Pa., Aug. 4.

EDSON'S: Mandan, N. D., Aug. 7-27.

ELY'S, GEO. S.: Fenton, Ill., Aug. 4, Garden Plains 5.

FOREPAUGH AND SELLS BROTHERS: Manistee, Mich., Aug. 4, Traverse City 5, Petoskey 6, Cadillac 7, Alma 8.

HARGRAVE'S: Mt. Vernon, N. Y., Aug. 4.

INDIAN BILL'S WILD WEST: Mahanoy City, Pa., Aug. 4, Girardville 5, Mt. Carmel 6, Lehighton 7, Slatington 8.

LUCKY BILL'S: Pawnee City, Neb., Aug. 4-6, Elk Creek 7, Tecumseh 8.

NICKEL PLATE (W. H. Harris, mgr.): Alexandria, Ind., Aug. 4, Elwood 5, Tipton 6.

NOBLE'S: Columbia, S. C., Sept. 22—indefinite.

ORTON'S, MILES: Fairchase, Pa., Aug. 4, Point Marion 5, Morgantown, W. Va., 6, Fairmount 7, Lumberport 8.

PAN-AMERICAN: Sunburg, Can., Aug. 4, Thessalon 5, Sault Ste. Marie 6.

PAWNEE BILL'S WILD WEST: Scranton, Pa., Aug. 4, Nanticoke 5, Berwick 6, Danville 7, Bloomsburg 8.

RINGLING BROTHERS: Salt Lake City, U., Aug. 5, Ogden 6, Logan 7, Idaho Falls, Ido., 8.

SAUTELLE'S, SIG.: Milford, N. Y., Aug. 4, Peterboro 5, Hillsboro Bridge 6, Warner 7, Newport 8.

SKERBECK: The Soo, Mich., Aug. 3, 4.

SPARK'S: Winnipeg, Man., July 27—indefinite.

STEWART'S: Bergersville, Ind., Aug. 4, Providence 5, Bud 6, Cope 7, Chetwynd 8.

SUN BROTHERS: Keyser, W. Va., Aug. 4, Cumberland, Md., 5, Frostburg 6.

WELSH BROTHERS: Long Branch, N. J., Aug. 4, Asbury Park 5, Manasquan 6, Trenton 7, Darby, Pa., 8, Steelton 10, Lykens 11, Mifflinburg 12, Jersey Shore 13, Lock Haven 14, Renova 15.

MISCELLANEOUS.

BOSTON LADIES' ORCHESTRA: Red Bank, N. J., July 27-Aug. 7.

BROOK'S BAND: Chicago, Ill., July 6—indefinite.

COYLE'S MUSEUM: Killarney, Mass., Aug. 3-8.

CREATORE BAND (Howard Pew and Frank Garth, mgrs.): Buffalo, N. Y., Aug. 3-9, Winona Lake, Ind., 10-15, Detroit, Mich., 16, Cleveland, O., 17-30.

DE KREKO BROTHERS: St. Louis, Mo., July 27—indefinite.

DUSS (R. E. Johnstone, mgr.): New York city May 31—indefinite.

HEIMS, HARRY (Magician): Appleton, Wis., July 27-Aug. 8.

HERBERT, VICTOR, ORCHESTRA: Saratoga Springs, N. Y.—indefinite.

HOWE, LENNA, LADIES' ORCHESTRA: Albany, N. Y., June 14-Sept. 5.

KEYSTONE SHOW (Sam Dock, mgr.): Macungie, Pa., Aug. 4.

KILTIES' BAND (T. P. J. Power, mgr.): Zanesville, O., Aug. 4-6, Newark 7, 8, Cincinnati 9-30.

O'BRIEN'S GLASS BLOWPLEXARA (John H. O'Brien, mgr.): Nantucket Point, Mass., July 15—indefinite.

PAULINE BROTHERS AMPHITHEATRE: Bay City, Mich., June 15—indefinite.

SHANNON'S BAND: Manhattan Beach, N. Y.—indefinite.

SLAFER'S MARINE BAND: Brighton Beach, N. Y.—indefinite.

STEIN AND EVANS' AMERICAN COMEDY: Auckland, New Zealand, Aug. 4, Sydney, Australia, 17.

(Received too late for classification.)

A RABBIT'S FOOT: Uniontown, Ala., Aug. 4, Selma 5, Auburn 7, West Point, Ga., 8, La Grange 10, Newman 11, Atlanta 12, 13, Toccao 14, Seneca, S. C., 15, Anderson 17, Greenville 18, Union 19, Spartansburg 20.

BUTLER, HELEN MAY, BAND (J. Leslie Spahn, mgr.): Pottstown, Pa., July 20-Aug. 9.

EARLE AND MARTELL'S AMERICAN STOCK (Oliver Martell, mgr.): Sioux City, Ia., Aug. 2—indefinite.

FIELD'S, AL. G., MINSTRELS: Marion, O., Aug. 11, Lorain 12, Fremont 13, Findlay 14, Ft. Wayne, Ind., 15, Lima, O., 17, Hamilton 18, Muncie, Ind., 19, Indianapolis 20, Dayton, O., 21, Columbus 22.

FRAWLEY, DANIEL (Leigh D. Bruckart, mgr.): Sydney, Australia, July 11-Sept. 11.

HENRY'S, HI, MINSTRELS: New Theatre, Oak Park, Ill., Aug. 13, 14, Milwaukee, Wis., 15, 16, Janesville 17, Rockford 18, Freeport 19, Morrison 20, Sterling 21, Aurora 22.

HOITY TOITY (Ollie Mack and Jos. M. Gaites, mgrs.): Binghamton, N. Y., Aug. 17, Elmira 18, Jamestown 19, Akron, O., 20, Lima 21, South Bend, Ind., 22.

KINGSLEY-RUSSELL: Vandalia, Mo., Aug. 3-8, Bowling Green 10-15.

LODER, CHAS. A. (Butterfield and Bromilow, mgrs.): Camden, N. J., Aug. 15-19, Frankfort, Pa., 20-22.

MAN TO MAN (Butterfield and Bromilow, mgrs.): Tarrytown, N. Y., Aug. 8, Stonington, Conn., 10, Woonsocket, R. I., 11, Pittsfield, Mass., 12, Catskill, N. Y., 13, Schenectady 14, Saratoga 15, Glens Falls 17, Plattsburg 18.

MURRAY AND MACK (Ollie Mack, mgr.): Philadelphia, Pa., Aug. 31-Sept. 5.

MYERLE AND HARDER STOCK (Eugene J. Hall, mgr.): Washington C. H., O., Aug. 10-15.

NOBODY'S CLAIM (Chas. A. Holden, mgr.): Chicago, Ill., Aug. 2-8.

PICKINGS FROM PUCK (Ollie Mack and Jos. M. Gaites, mgrs.): Bridgeport, Conn., Aug. 24, 25.

SHOOTING THE CHUTES (Ollie Mack, mgr.): Saratoga, N. Y., Aug. 13, Johnsonburg 14, Utica 15, Montreal, Can., 17-22.

THE CHRISTIAN: New York city Aug. 6—indefinite.

THE VILLAGE PARSON (Max Hart, mgr.): St. Louis, Mo., Aug. 16-22, Kansas City 23-29.

TWO LITTLE VAGRANTS (Conrad Bodden, mgr.): New York city Aug. 17-22.

VERNON VAUDEVILLES: Bridge, L. I., Aug. 4, Greenport 5, Riverhead 6, Babylon 7, Oyster Bay 8.

WHEN THE BELL TOLLS (A): Indianapolis, Ind., Aug. 3-5, Dayton, O., 6-8, Cleveland 10-15, Lorain 17, Bellevue 18.

WHEN THE BELL TOLLS (B): St. Joseph, Mo., Aug. 30, 31.

OPEN TIME.

KANSAS.—Chanute—William Opera House, Sept. 14-16, 22-28, Oct. 5-10, Nov. 16-23, Feb. 1-3, 27, 29, March 1-17, 23-31, April 1-30.
Galena—Sapp's Opera House, September and October.

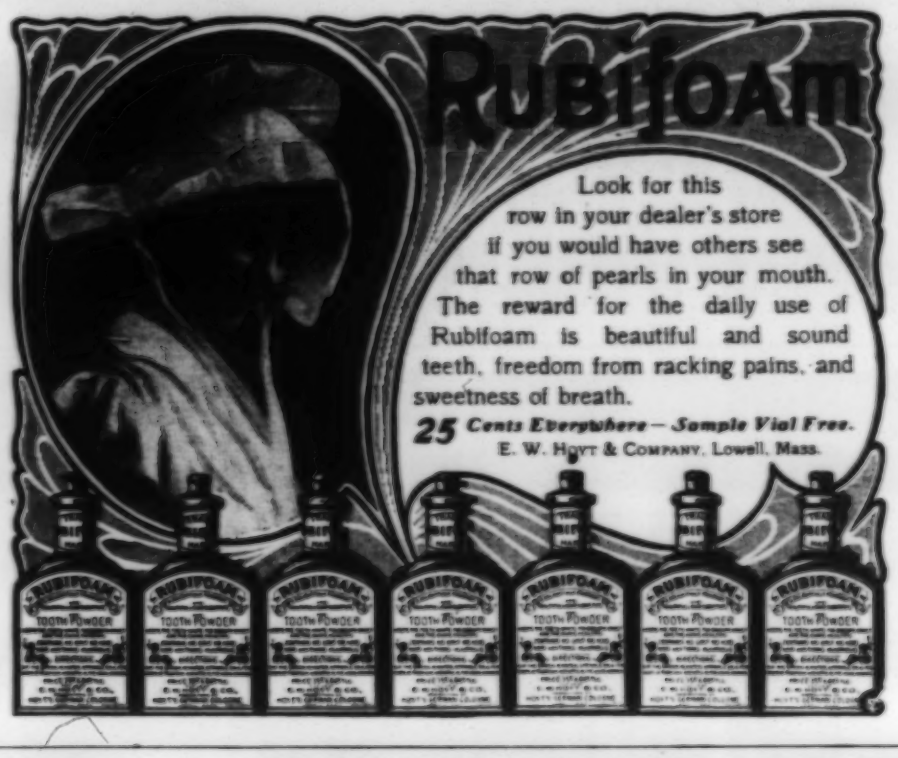
NEW MEXICO.—East Las Vegas—Duncan Opera House, Aug. 29-31, Sept. 1-7, 14-30, Oct. 1-7, 12-15, 24-31, Nov. 2-9, 14-30, December.

NORTH DAKOTA.—Jamestown—Opera House, Sept. 16-23, Nov. 1-30, Dec. 1-4, 18-28, Feb. 1-5, 20-29, March 14-31, April 1-14, 29, 30, May 1-31.

PENNSYLVANIA.—Kittanning—Grand Opera House, Aug. 28-31, Sept. 1-16.
Punxsutawney—Opera House, Sept. 1, 5, 7-12, 24-26.

TEXAS.—Bonham—Steger Opera House, October, November, December.

CANADA.—N. B.—St. John—Opera House, Sept. 1-5, 9-19, 30, Oct. 1, 5-22, 27-31, November, December.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LEO WOOD.

Leo Wood, whose picture appears above, is the composer of several ballads of the better class, his latest and most popular being "If You Were Like a Rose," which is being featured by a number of the leading singers. Mr. Wood is now associated with Charles K. Harris, the composer of "After the Ball," who recently moved his entire publishing plant from Milwaukee, Wis., and has fitted up luxurious offices at 31 East Thirty-first Street. Mr. Wood is enthusiastic over Mr. Harris' two late ballads, "I'm Wearing My Heart Away for You" and "Always in the Way."

DOWN IN MUSIC ROW.

Maurice Shapiro is considered authority on all things pertaining to popular songs and music publishing. He does not hesitate to say that this is the dullest Summer that Music Row has seen in two or three years, and, strange to say, gives as his reason the scarcity of big hits. He says that "Hiawatha" is the only one big Summer hit on the market to-day, and that sheet music purchasers buy that and are satisfied, whereas if there were five or six big hits the average buyer would be so confused and also so anxious to get all, that they would buy six or eight or even a dozen copies rather than take a chance of missing the real hit. Mr. Shapiro further states that the public will be confused with real hits before many months, and that the firm of Shapiro, Bernstein and Company will furnish as many or more than they did last season.

Nathan Bivins, colored philosopher, song writer and "booster" of popular songs, is now in the employ of T. B. Harms. Philosopher Bivins has just returned from Atlantic City, where he did much in the interest of the "You for Me and Me for You" and "Eyes of Brown, Eyes of Blue," two songs published by T. B. Harms and Company.

Louis J. Rosett, the attorney-at-law, is very popular among the song writers and publishers, having won of late several important cases which have given new courage to the down-trodden and much-abused song writer.

Al. Trahern emphatically denies that he has dedicated to Chicot his new story ballad entitled "They All Spoke Well of You."

Frederick V. Bowers, the composer, who is appearing with Dockstader's Minstrels, is said to receive the largest salary ever paid to a ballad singer. "Every Day is Sunshine When the Heart Beats True," Horwitz and Bowers' latest ballad, is rapidly becoming popular.

Gorman and West are featuring "We've Got to Move To-day," and are also using Max Hoffmann's new waltz song hit, "Up and Down the Line."

Charles K. Harris has written a sextette especially for a new production on Broadway.

All of The Runaways' music is selling very largely. Each song takes at least six encores nightly. These include "A Kiss for Each Day in the Week," "My Radiant Firefly," "Susanna from Urbanna," and "Strolling."

"I'll Be Busy All Next Week" is a song that Donohue and Nicholls have found a valuable addition to their repertoire.

Leighton and Leighton are using with success Stanley Crawford's late coon song, "Show the White of Yo' Eye," and also Smith and Bowman's jungle song, "In the Jungle I'm a Queen."

MacFarland and Murray are singing a screamingly funny topical song entitled "He Picked It Up and Let It Drop," by Harry Conor.

Victor Herbert, the distinguished composer, has just finished the march for the ceremonies of the dedication of M. Witmark and Sons' new building. Mr. Herbert has written for this occasion one of the finest marches he has ever accomplished, the theme of which is worked out from the Witmark motto, "Success is Work."

Hustable and Stock are making big hits with the Rober Stock company in Providence with two charming ballads, "Absence Makes the Heart Grow Fonder" and "In Our Home, Sweet Home."

Audrey Pringle, the great bass soloist, now with West's Minstrels, is using Williams and Van Alstyne's new bass song, "The Storm of Life."

With "Sometime, Someday, Somewhere," as the feature of her catalogue, Susie Lawrence has found the strongest encore number of the season.

M. Witmark and Sons have, through their London branch, secured the publishing rights of The Wire Walkers, the English musical comedy by Rolt and Morton, which C. B. Dillingham will this season produce.

Jean Schwartz arrived from London last week in company with Gus Edwards on the steamer Cedric. Both Mr. Schwartz and Mr. Edwards are looking and feeling as fine as can be. They both say that they have a number of new melodies which are the best they have ever written. Mr. Schwartz will be pleased to see any of his friends at Shapiro, Bernstein and Company's, 45 West Twenty-eighth Street.

Frank Purcell is singing "He Picked It Up and Let It Drop," "I've Got to Go Now, 'Cause I Think It's Goin' to Rain," and "He Ought to Have a Tablet in the Hall of Fame."

The confidence the music jobbers put in Charles K. Harris' new song was clearly shown the day of its issue, when the entire first edition of 50,000 was immediately gobbled up and even before the song was sung; something unheard of in the music business.

Jack Golden has two new and unique songs with which he is delighting audiences everywhere: "Her Little Valise" and "The Grip-man's Grip."

Byron and Blanch, comedy sketch artists, introduce in their novel act "Two is Company and Three is a Crowd."

Williams and Melbourne have three songs in their repertoire, and to find the strongest of these would be difficult. "Sally" is a sure favorite, "Good-Morning, Glory," is a certain encore winner, and "Ev'ry Man is a Volunteer" gets a reception everywhere.

Nearly 150 advance orders for the colored illustrations for the song "Always in the Way," have been sent up to date. The slides of this song are conceded to be the finest ever turned out in this country.

Josephine Glassman is singing the sarcastic coon song, "I'm Taking No Chances ob Missin' Ma Meals," by Cogley and Beck.

Farran and Hollander's new song, "Come Down, Miss Malinda," was featured at the Chicago Opera House last week by the Great Northern Quartette.

The Ella Wheeler Wilcox waltzes by Roland W. Bond are now in press and will be published by Charles K. Harris.

All the musical gems from The Paraders, Chicago's big musical extravaganza including "Sara Sunshine," "Sometimes," "Honey, will You Miss Me When I'm Gone," "Honey, Send Home for Money," and "Just Across the River," are all published by Charles K. Harris.

Messrs. Sam and Lee Shubert are to make their first venture in London theatricals with Dolly Varden, the comic opera by Stanislaus Stange and Julian Edwards. This is the second American comic opera success to be produced in England of which M. Witmark and Sons control the publishing rights, the first being Victor Herbert's Fortune Teller. These two importations have been effected since the Witmarks have established a branch of their business in London, which argues well for the future success of that enterprising house.

Any observant person must have noticed recently how many men there are who are wearing a little blue button upon which a tiny anchor is engraved. This is the emblem of an association which is neither a club, a society or an order; simply an aggregation of choice spirits who understand good fellowship and who bear some distinguishing talent which makes them eligible to communion with the elect. The Flying Squadron is composed of members of newspaper, theatrical and artistic circles, and to be received into membership you must know how to do something worth while, or to be somebody who is worth knowing. There are "harbors" and "coaling stations" for this squadron in every large city. The squadron went on a cruise last week up the Long Island Sound and came to anchor at Rye Beach, where the first Summer manoeuvres were successfully carried out. They received a salute from Sir Thomas Lipton's yacht as they passed, and returned it gallantly and promptly.

Eugene Ellsworth, composer of several song successes, has just closed a prosperous season in vaudeville and will spend the remainder of July at Westport, Maine. Mr. Ellsworth has reason to be proud of his story ballad, "Cloud Faces in the Sky," which is as original in its construction as is his clever coon song novelty, "The Poo Bah of Blackville Town."

Two waltz numbers in Harry B. Norman's repertoire are "Since Sally Left Our Alley" and "The Boys in the Gallery for Mine." Both are effective as encore winners, and it is hard to decide which is the stronger song.

The Trocadero Quartette will open in August with Quinlan and Wall's Minstrels singing "Dear Old Girl," "The Voice of the Hudson," "Up in the Cocoanut Tree," and "Hurrah for Bahia's Bay."

"My Palm Leaf Maid," as sung by Flo Carrol, is winning applause. Her encore number is "Good-Morning, Glory."

The Howard Sisters are using Harry Freeman's song winner, "I'll Be Your Honey in the Springtime."

Luke Pulley has added Heelan and Helf's coon creation, "What a Nasty Disposition for a Lady Like You" to his repertoire, using it as an encore to the popular coon craze, "I'll Be Busy All Next Week."

Curran and Wilton are having a continued success with W. H. Anderson's tuneful song, "It's a Maid, Sweet Maid."

By cable the publishing rights of Sire De Viergy have been secured by M. Witmark and Sons. This music play is the reigning sensation in Paris and will be imported to America next season by Fisher and Ryley. It is said that in this piece there is an absolute departure from anything that is conventional or hackneyed and that the American public will be treated to something absolutely startling in the way of a theatrical sensation.

The Trocadero Quartette are featuring "In the Heart of the Mighty Deep."

Allan and Company, the music selling firm in Australia, is now under contract to represent the house of Witmark and Sons. This is a great thing for this ever progressive New York house, as Allan and Company not only do an enormous business in music and musical instruments but are also booking agents for prominent theatres all over Australia. Thus the Witmark publications will probably be given a hearing in Australia which could not be obtained in any other way.

"My Bessie's Wedding Day" and "Sadie Green" still continue to increase in popularity.

The Byron Troubadours are making their usual fine impression wherever they appear with their repertoire of attractive songs, among them "I've Got to Go Now, 'Cause I Think It's Goin' to Rain," and "I Wants a Ping Pong Man."

Broadhurst and Currie's A Son of Rest company, starring Nat Wills, will feature "General Hardtack on Guard," a comic march, "My Little Rang Outang," and "In the Evening Time." The latter is a light waltz song that bids fair to outdo that great hit of last season, "In the Good Old Summer Time."

M. Witmark and Sons will publish the music of Bernard Rolt and Hugh Morton's new opera, The Wire Walkers.

F. A. Moore, the song writer, is now living at the Hill House, Warren, O.

"Glory," the martial love song of Ed T. Cogley and William Bock, which was interpolated into the score of The Billionaire, has become recognized as one of the successes of the piece. Walter Percival, who is to sing "Glory" next season, has just that quality of voice which will bring out the best points of the song, and he doubtless will give its popularity a fresh impetus.

Richard Carle, the comedian and composer of The Tenderfoot, the successful music play now running in Chicago, has written a new work called The Mummy and the Maid, which will be produced early next season. The music is by Robert Hood Bowers. This is still another opera of which M. Witmark and Sons have secured the publishing rights.

THE ELKS.

Fredericksburg Lodge of Elks, No. 875, was instituted June 23 by Phil Kelly, D.D., of Lodge No. 45, Richmond, assisted by the members of Richmond, Alexandria, Petersburg, and Washington lodges. The charter list numbers thirty-nine. Officers: O. L. Harris, Exalted Ruler; J. M. Griffin, E. L. K.; Dr. J. G. King, E. L. K.; Maurice Hirsh, E. L. K.; E. A. Brulle, Secretary; I. S. Strasberger, Treasurer.

The Boise, Idaho, Elks Lodge is completed and occupies one floor, 50 x 122 feet, and is very complete.

The Elks of Lansing, Mich., have dedicated their beautiful new home, erected at a cost of $40,000. Congressman Charles Townsend, Past Exalted Ruler of Jackson Lodge, delivered the address. The festivities were enjoyed by many visiting Elks, who warmly congratulated the local lodge on the tasty appearance of the new building. A street fair is to be held here some time in August, the proceeds to be donated to the local lodge of Elks.

Clayton Hackett, who successfully directed the presentation of the comedy-drama, The Colonel's Son, in Silver City, N. M., recently and thereby netted a handsome sum for the Silver City Lodge, was the recipient of a very handsome present from the lodge on June 10. It was in the form of an Elks' charm. The presentation speech was happily made by Past Exalted Ruler R. P. Barnes, to which Mr. Hackett feelingly responded. At the conclusion of the business meeting Mr. Hackett was entertained by the lodge at a social session. Mr. Hackett is a member of Phillipsburg, N. J., Lodge, No. [illegible].

M. H. Morrill, manager of the Evangeline Theatre, at Morgan City, La., was on June 10 initiated into the New Iberia Lodge, 554, B. P. O. Elks. Among the professionals present on this occasion was Otto H. Krause, manager of the Otto Krause Stock company, which is located at New Iberia, preparatory to playing a Summer park circuit.

The Johnstown, N. Y., Lodge, No. 175, laid the cornerstone to their new home on Locust Street on June 18. Appropriate ceremonies were carried out, and a large gathering of brother Elks and their friends helped celebrate the event.

A pleasant feature of the recent dedication of the new Elks' Hall at Joliet, Ill., was the presentation by the elks of Joliet of a $500 diamond star to Mayor Crollius, the Past Exalted Ruler of the lodge. The Aurora Elks also presented the Joliet lodge with a beautiful ale set.

A movement has been started by the elks of Milwaukee to elect Mayor D. S. Rose of that city Exalted Ruler of the order at the meeting in 1904, and to be held at Cincinnati. Joseph Fanning, of Indianapolis, is to be chosen for that position at the present meeting in Baltimore.

The Grand Lodge of Elks, in session at Baltimore on July 22 elected the following officers: Grand Exalted Ruler, Joseph T. Fanning, of Indianapolis; Grand Esteemed Leading Knight, Charles A. Kelley, of Boston; Grand Esteemed Lecturing Knight, Charles F. Tomlinson, of Winston, N. C.; Grand Esteemed Loyal Knight, Richard Wood, of Sioux Falls, S. D.; Grand Secretary, George A. Reynolds, of Saginaw, re-elected for the tenth time; Grand Tiler, Samuel H. Needs, re-elected; Charles W. Kaufmann, of Hoboken, re-elected; Grand Trustee, Colonel R. W. Brown, of Louisville.

Lucette Sells, of Brooklyn, was declared the most beautiful woman at the recent Elks convention in Baltimore.

ENGAGEMENTS.

Lewis Elliott, by E. J. Carpenter, as advance agent for A Little Outcast, Western.

Allan Kelly and Nellie Granville, with the Robinson Stock company, supporting Margaret Neville.

Lillian Muller, for Miss Holden the coming season.

MUSIC PUBLISHERS.

"A CATCHY ADVERTISEMENT."

Last week big display "ads." appeared in all of the dramatic and musical papers in New York, occupying from one-fourth to a full page of space in the various papers. The following is a condensed version of the ad. "Making a Hit."

Manager after manager is coming in to hear our "new things" for use in their coming productions.

Musical director after musical director is doing the same thing.

Artists galore are "in and out" all day for the same purpose and for the same reason.

Judging from the many numbers they are selecting it seems as though our "new ones" are "MAKING A HIT."

Each season adds new friends to our list, while our "old pals" stick. Why? Well, simply because we have the goods, make no stupid promises, keep any promises we do make and are "on the level."

"We don't know it all," that's another reason they "stick." We accept all suggestions that "look good" and offer a FEW that "make good." Therefore, do we say "YOU CAN'T GO WRONG WITH A FEIST SONG." There are many good managers, musical directors and artists whom we do not know, that we would like to know, and hope to know this season. We are anxious to have you know us; we're conceited enough to say that we're good people to know, and when you know us you'll know why.

Five pianos at your service and five gentlemen at them to demonstrate "the goods." We open up at 8.30 A.M. and "keep busy" until 6 P.M. After that we lay off for the day—go down to the shore and think of the many good things we did through the day and the many new friends we made, who are now firm in their opinion that "YOU CAN'T GO WRONG WITH A 'FEIST' SONG."

If you are an "out of towner" write in and tell us what you want—we'll give you the same attention as if you came to our offices, all excepting the "demonstration," and that's a mighty important factor. It tells the complete story of everything we publish—as the author and composer intended it should be told.

So if you can't come, write to Leo Feist, Musical Caterer to the Profession, and Publisher of a Few Hits in the Music World. "Feist" Building, 134 West 37th Street, New York.

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The Singer that the Public and Managers Want, and the Man Who Gathers in the Money.

Bowers is the biggest hit I have ever had in the first part in my career.—JAS. H. DECKER, Manager.

Mr. Bowers is the only singer obliged to sing four and five songs in first part in any minstrel organization I have been connected with.—LEW DOCKSTADER.

The biggest hit for a ballad singer ever made in my theatre. His song, "Every Day is Sunshine When the Heart Beats True," is a masterpiece.—BEN STEVENS, Mg'r Manhattan Beach Theatre.

Mr. Bowers' ballad singing captures the audience at every performance.—CARROLL JOHNSON.

With all his faults he made a decided hit with the audience.—CHICOT.

When Frederick V. Bowers stops taking so many encores, the performance will not run so long.—N. Y. EVE. WORLD.

Mr. Bowers was in fine voice and made the hit of the evening with his songs.—N. Y. DRAMATIC MIRROR.

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WHAT A NASTY DISPOSITION FOR A LADY LIKE YOU, - Coon

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Is going to be featured by more leading singers the coming season than any song before the American public.

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In answering these advertisements please mention THE MIRROR.

TELEGRAPHIC NEWS

CHICAGO.

Notes of Openings—Gossip of the Western Theatrical Centre.

(Special to The Mirror.)

CHICAGO, Aug. 3.

Two downtown theatres opened this week, the Studebaker and the Great Northern, and both contributed musical comedies to the list of attractions. Thus Chicago becomes the possessor of four musical entertainments at the start of the new season, for the extravaganza at the Grand Opera House, Babes in Toyland, goes on in high favor, and the "operatic comedy" at the Dearborn, The Tenderfoot, continues to fill the theatre during the final month of its run here. Business and the weather continue good. The Dixey engagement at Powers' in Facing the Music is likely to last all Summer, I hear.

The Burgomaster, under W. P. Cullin's management, opened its tour and the season at the Great Northern Saturday night and will remain there two weeks. The principals in the cast include Oscar Figman as Stuyvesant, Knox Wilson as Von Kull, Tom Recketts as Booth Talkington, William Riley Hatch as the pugilist, George McKissock as Officer Clancey, Ruth White as Willie Van Asterbilt, Helen Dexter as the Chicago girl, Louise Brackett as Daisy, Harriet Sheldon as Phœbe. Tom Recketts directed the stage, and there are, all told, sixty in the cast. Howard Cook is musical director and Theodore Leary business-manager. Of the production in general more next week in this column.

One of Mr. Savage's Prince of Pilsen companies opened the season at the Studebaker Saturday night with the cast as given last week. A further account of the production will be given next week, though it may be recalled at this time that the opening of the handsome Michigan Boulevard house with a Savage company in a musical production is always an especially pleasant event in Chicago.

Holden Brothers' Nobody's Claim is at the Alhambra this week and Elmer Walter's Millionaire Tramp at the Bijou.

George Primrose was a great success at the Masonic Temple Theatre as a star attraction. Manager Murdock said the famous minstrel lifted business to the top notch and kept it there afternoon and evening, fourteen performances a week. And what did Primrose do? Not much, but he did that little, chiefly dancing, with a grace which the Foley boys will find it hard to imitate. The new Primrose stage feature, the veteran between the two bright recruits, is very pleasing, and the gentle way of Primrose as he strokes the lads' hair when leaving them to themselves on the stage, adds a touch of heart interest. The old minstrel then comes out in a red satin suit, white shoes, and dances to popular airs with the calcium light on him. Later the new minstrels appear together in clog dancing and show great proficiency. The night I saw these youngsters they lacked snap and seriousness, chiefly, I think, because boys will be boys. The royal road to footlight prominence is dangerous.

Lucia Moore and John Ferris will play leads in the stock at Glickman's the coming season. Others engaged for the company are Leona Leigh, Carrie Lamont (soubrette), and Allen K. Foster (comedy).

Manager J. H. Dobbins has engaged, through Milo Bennett's agency, the entire Heart of the Ozarks company, including Craig Royalston, A. J. Sharpley, Passie May Lester, Richard Soley, William A. Lavelle, and Florence White. The tour will begin at the Imperial, St. Louis, Aug. 9.

George Connors has signed with the Shamus O'Brien company.

Out of the Fold will open the Marlowe Theatre Sept. 6.

R. L. Cresey has returned from New York, and it is announced that his amusement company will star Clara Thropp next season in a musical comedy.

Harry and I. N. Mittenthal were in town last week visiting relatives. Harry Mittenthal said that he and his brother would have eight attractions on the road the coming season.

Samuel Forrest, for five seasons stage-manager at the Dearborn, has returned from New York to begin his duties as stage director of The Storks road company.

Mary Ryan, formerly at the Dearborn, will appear temporarily in The Tenderfoot. THE MIRROR correspondent is informed that a play is being written for Miss Ryan and that she will be seen on Broadway, New York, in it.

A Ruined Life company includes Clara Thropp and Arthur J. Pickens (leads), Harriet Davis and Arthur Byron, Fielding Thatcher, Adelaide Marshall, H. K. Noblette, P. R. Benton, Ben Smith, W. Mackenzie, and Lucy Haynes. William De Shelley will be in advance.

Ed Braun, formerly stage-manager at Bush Temple, has returned from New York with the news that the Rialto there is dead compared with Chicago.

William Dill, stage director of the stock at the Baker, Portland, Ore., was a caller at Milo Bennett's last week. He engaged Winona Bridges, of the New American stock last season; Allen St. John, and Norma Hyatt.

Mattie Vickers is at home in this city. She has not signed yet for next season.

Katie Putnam is not going out this season, but will rest at her Benton Harbor home.

George U. Stevenson, for several years editor of the *Amusement Guide*, has bought W. G. Watkins' interest in the publication. Mr. Stevenson is a bright reviewer of the local dramatic field.

Clay Clement was in town a few days, visiting the Press Club and introducing Henry Dixey to the *haut ton* and dilletante there. Mr. Clement will rehearse the New Dominion company here. It goes out on Stair and Havlin time.

John Griffiths, the rising tragedian, was seen on the Rialto recently en route to his home in Springfield, Ill. He is preparing for his tour in a spectacular production of Macbeth.

Shamus O'Brien, managed by the Clayton Lyceum Bureau, will open at the Academy.

The reconstruction of the People's, most western of the West Side Theatres, is progressing and the opening is set for the latter part of August. May Hosmer will conduct a stock company there as last season, with the advantage of a stage sixteen feet deeper than last year.

Bert Jacobi is to be business-manager of The Minister's Son.

William Lightfoot Visscher, the poet, who wrote Across the Atlantic, in which John W. Ransome was a star thirty years ago, is going to be an actor again, after a generation in literature and on the platform as an entertainer. Mr. Visscher confessed at the Press Club that he had signed with the Men of Jimtown company for next season. Howard Hansel heads the cast and Visscher will have a good character part as a frontier judge and editor. Mr. Visscher was the Kenchin in his friend Opie Read's Starbucks at Daly's last season.

Charles Eugene Banks' play, In Hampton Roads, with the fight between the *Monitor* and the *Merrimac* as an incident, has been accepted for an early Fall production by the Players' Stock at Bush Temple. Mr. Banks is a well-known Chicago writer.

John Dillon, famous as a comedian away back in war time, is going out the coming season with J. Fraser Crosby's East Lynne company. He will play Dill. Others in the company are Inez Forman, F. F. Ryan, C. S. Barkland, Nellie Atherton, Corwin Luskmore, Roy Weed, Virginia Logan, Annie Erdman, and Charles Ferris.

Claude Melnotte is booked for C. B. Marvin's Circus Day.

Fred Wildman says that there is a good demand for plays at his exchange and that the new season will have an exceedingly lively start in this part of the country.

The Suttons, Victor Lambert, and O. F. Rocfield, have been engaged for Sidetracked. For Reed and Price's What Happened to Jones company, F. B. Cooper, H. S. Livingston, Lillian Desmond, and Annie Kilduff have been engaged.

Elita Proctor Otis will lead Elliott's Thirty-first Street Stock for a few weeks at the start of the season. Jessaline Rogers will succeed her with Maurice Thompson as leading man. Miss Rogers gained popularity here some years ago as leading woman at Hopkins'.

One of the most interesting pictures in town is at Wildman's. It shows Frank E. Aiken, John Dillon, A. D. Bradley, Mrs. Perrine, Fred Wildman, Jennie Hight, John Z. Little, and Dick Richards, of The Ticket-of-Leave cast at Wood's Museum, Chicago, in April, 1864.

Mr. and Mrs. Julian, Nadine Winston, Earl Sterling, and J. Cotton are engaged for Elliott's Thirty-first Street Stock.

Daniel McCoy is sending out Maloney's Wedding Day this season.

Ezra Kendall and his Vinegar Buyer flew through Chicago on the 28th. The company left New York at 1.50 P.M., July 27, and caught the Overland Limited here on the Chicago, Milwaukee and St. Paul road next day. They were due in San Francisco July 31 at 6.25 P.M.

J. J. Tillotson, manager of the Dearborn, has returned from Starr Lake, Wis., and reports that it is one of the best spots on earth for fishing and other sport in forests grand and primeval. He dined *al fresco*, traveled like Indians, and came home full of vigor.

Milo Bennett is engaging a company for a musical comedy, King Ping Pong, to be put on the road from here by Franklin Hunt.

Howard E. Laing, dean of the local railroad dramatic transportation corps, after fourteen years' hustling in the dramatic world for the Missouri Pacific and sixteen for the Chicago, Milwaukee and St. Paul, says the prospect for the coming season is brighter and livelier than ever. Good times has raised an immense crop of attractions.

Patti will be here at the Auditorium Dec. 9 and 14.

Mayor Harrison touches a button to fire a bomb opening the Pain fireworks engagement Aug. 4.

Miss Joe McGillan played Niobe, supported by amateurs, at St. Vincent's College.

George Primrose, the minstrel, received a telegram Wednesday announcing his wife's death at Buffalo, and he left immediately for that city, canceling his engagement. Mrs. Primrose died of paralysis of the heart.

Manager C. A. Holden interrupted the run of The Denver Express at the Bijou Friday and put on Sapho for two performances with Bernice Howard as Fanny Le Grande.

D. E. Russell, formerly of the Alhambra of Milwaukee, more recently of the Great Northern here, and now manager of the Imperial, St. Louis, was in this city last week.

Martin Beck, of the Orpheum circuit office here, and Max Anderson, manager of the Brand, of Indianapolis, and the Columbia, of Cincinnati, set out together July 28 for their gold mine in California.

Hopkins' Theatre has been turned over to Stair and Havlin to book for the season, and the burlesque attractions, that line of business having been abandoned at the theatre, have been transferred to the Trocadero, across the street. Hopkins', it is said, is still controlled by James Fennessey and others of the Empire circuit.

Charles E. Kohl is the victim of a golf ball. While playing at Oconomowoc, Wis., where he has a Summer home, a swiftly flying ball hit his ankle and he had to go to bed. His physician says he will be laid up for two weeks.

Chorus girls' diamonds, says the bright young tax expert of the *Daily News*, caused the county Board of Review to have an unusually interesting session a few days ago. Helen Hilton, Grace Field and Miss Earlcott, of the Babes in Toyland company, appeared after summons had been sent to a number of chorus girls against whom somebody had filed complaints that they owned thousands of dollars' worth of diamonds escaping taxation. Miss Hilton said she had a lot of diamonds, but lived in New York, and the other young women also were successful in preventing an assessment. Possibly the complaints came from a practical joker.

The corner-stone of the Iroquois was laid July 28, with W. J. Davis and Harry Powers as masters of the ceremonies. Photographs of Messrs. Powers and Davis and their families were put in the metal box buried under the stone.

Hugo Conn, who has been spending his vacation here with his brother Dick, of Von Tilzer's branch music house, will return to New York this week to begin rehearsals as musical director of one of Gus Hill's companies. Dick Conn is in charge of the Von Tilzer branch in place of Julius Von Tilzer, returned to New York.

James O'Donnell Bennett says in the *Record-Herald* that Frank Pixley and Victor Herbert have been engaged by Hamlin and Mitchell to write a successor to Babes in Toyland in time for production at the Grand Opera House a year hence.

Chicago is told that "Chicago night," Aug. 4, at Pain's fireworks is the twenty-fifth anniversary of Pain's invasion of America at Manhattan Beach. The spectacle will remain here three weeks.

Frank Hays has succeeded Elmer Tenley as Roderigo in Babes in Toyland, the only change for this, the eighth week of the extravaganza.

OTIS L. COLBURN.

BOSTON.

The Grand and Music Hall Open—Benton's Talk of Doings at the Hub.

(Special to The Mirror.)

BOSTON, Aug. 3.

With the present week the full period of the theatrical Summer in Boston passes and special Saturday night performances will open both the Grand Opera House and Music Hall, the former with The Child Slaves of New York and the latter with Down by the Sea.

The only change of bill in the city to-night is made at the Castle Square, where Grace George's former production, Her Majesty, is given a hearing, with special opportunity afforded to Mary Hall for the display of her talents as an actress. This is the last week of Miss Hall's engagement here at the Castle Square, and her departure will be universally regretted, for she has repeated in every respect the success which she made here on her initial engagement last Summer. Another valued member of the Castle Square forces to leave this week is Izetta Jewel, who has been here for more than a year, and has done notably good work, especially in the Shakespearean productions. She leaves to join one of James K. Hackett's companies, and will undoubtedly return to Boston in the course of the year. Miss Hall, as I have already said, leaves to begin rehearsals with E. H. Sothern, in whose company she should prove a valuable member through her versatility and artistic force.

Peggy from Paris at the Tremont passes its one hundredth performance this week and still keeps up its uniform popularity. The occasion will be marked with several changes in the work; three songs will be added to those already given and the two Frenchmen, who serve as a reception committee for the *chanteuse*, will be turned into a quartette. This will be done by the engagement of Trask and Gladden, the vaudeville team, to supplement the work of E. H. O'Connor and Dan Baker. It is to be hoped that the innovation will be an improvement, for, to my mind, these silent dancing Frenchmen have been the one doleful feature of the production. The announcement is made that the engagement will end in a few weeks, to be followed by The Prince of Pilsen.

They made a change in plans at the Point of Pines, and to-day a reorganized musical comedy company, with several members who were there in the earlier organization, opened an engagement with The Tinted Venus, in which Aphrodite is played by Marion Manola, who is especially featured in the production. This marks her return to the musical comedy stage after a long absence. Others of the cast are Frank M. Rainger and James E. Devlin, both re-engaged from the earlier company; Charles Lyman, William E. Shay, J. F. Beck, George Whitfield, Harry Gale, Esther Barton, Marietta Prince, Emma Italia and Grace French. Fred Perkins is the leader of the orchestra.

There has been considerable curiosity in regard to the name of the play with which James K. Hackett would open the Globe early in September. It was known that it would not be Alexander the Great, but not until the cable brought the news of the copyright performance in London was it positive that it would be John Ermine of the Yellowstone, Louis E. Shipman's dramatization from Frederic Remington's story of Western life. Meantime the work upon the Globe is being hastened forward so as to have everything in readiness for the opening upon Sept. 5 if possible.

Anne Caverly, who was in Boston the first part of the Summer, has been engaged as a member of the company to support William H. Crane in The Spenders. Last season she was with Eleanor Robson in Audrey.

Walter Burridge has returned to Chicago after completing his work on the scenery of the Henry W. Savage productions at the Tremont. A particularly pleasant dinner party was given last week by Horace Lewis to Mr. Burridge and Walter Hubbell. It was in the nature of a reunion, for the trio were fellow members in a stock company in Philadelphia years ago.

Lillian Lawrence, who will return to her position at the head of the Castle Square at the opening of the regular season, has been visiting friends at North Falmouth during the past week.

Kathryn Nelson will go from vaudeville to musical comedy, and has signed to play Mrs. Pineapple in A Chinese Honeymoon.

C. H. Smith, who resigned from the position of manager of the Majestic to go with Quincy Adams Sawyer, as I told in THE MIRROR last week, has been on a brief vacation trip to Bar Harbor.

Ward and Vokes began their rehearsals of The Two Pinks at the Majestic this evening. Their scenery has been painted this Summer at the Columbia, and is especially elaborate. Another of E. D. Stair's productions, George Sidney in Busy Izzy, has been rehearsing at Music Hall preparatory to opening at Holyoke.

Margaret York, a chorus girl with Peggy from Paris, left last week to become the bride of a business man in Cleveland, Ohio.

Mr. and Mrs. Campbell Gollan are at Gloucester for the Summer. He will remain with Mrs. Carter for another season, playing Jean du Barry, and also appearing in her new play.

Miss Petticoats will come to Boston earlier than was expected, and will be the third attraction of the season at the Boston, Sept. 14. George T. Richardson, the author, is also dramatizing On Satan's Mount, the second novel which he wrote in collaboration with Wilder D. Quint.

Thomas E. Shea will soon return to Boston from Maine to rehearse his company preparatory to the new season. In addition to Richelieu he will have a new play, entitled Banished by the King.

Josie Sadler has inaugurated a prize contest for the best German jokes for her to use in Peggy from Paris. What's the matter with George Ade that a $15 prize is necessary?

Edgar L. Davenport passed through Boston last week on his way from Chicago to Falmouth, where he will rest for a month.

The Boston whereabouts of The Wizard of Oz and Babes in Toyland next season seems to be a mystery. One day the report is that they will be at the Boston and the next at the Majestic. The Boston has had the announcement of The Wizard of Oz for some time, but new stories come up repeatedly.

W. L. Meeborn, a Boston singer, is the latest addition to the cast of Peggy from Paris.

H. Price Webber is in Boston this week completing the arrangements for opening his annual tour of the Boston Comedy company, supporting Edwina Grey. He will add several new pieces to his repertoire this season, which will open in Maine.

C. A. Ellis, the Boston concert manager and business director of the Symphony Orchestra, has arranged for an American tour of Melba. She will appear only in concert, and her tour will open in this city October 12.

Georgia Caine was ill last week from a severe cold, and Eulalie Jensen had another opportunity to show her cleverness in the title-role of Peggy from Paris at the Tremont.

They have been advertising in the Boston papers for the whereabouts of Samuel Patterson McKee. That is not the Samuel McKee who was formerly at the Boston Museum.

A petition in bankruptcy has been filed by E. Ellsworth Graves of Somerville, doing business as the Clay Publishing Company. He has liabilities of $13,007 and no assets.

One of the most important changes being made in the Park, in the transformation for Rich, Harris and Charles Frohman, is the change in the pitch of the orchestra. The awkward steps have been abolished and the incline is made gradual. The orchestra circle will be abolished, the boxes changed, and the proscenium end broadened. The lobby will be improved in many respects, so that the house will be far more attractive than it was at the close of the last season. The principal attraction for the first part of the season will be Annie Russell in Mice and Men, which will probably remain here two months. Then a new company will be formed for the play, while Miss Russell is seen in another production in New York.

In addition to the removal of the useless mezzanine boxes from the second balcony at the Columbia, which will afford an increase in the seating capacity there, other changes will be effected. The removal of the place occupied by the bar will give opportunity for enlarged offices, and redecorations will lighten and brighten the interior of the house. All these changes are being pushed forward so as to get the house ready for occupancy by the Shuberts at the opening of the coming season.

JAY BENTON.

PHILADELPHIA.

Preparations for the Season's Opening—Gossip of Quaker Town.

(Special to The Mirror.)

PHILADELPHIA, Aug. 3.

Great preparations are being made all over the town in getting the places of amusements in shape for early openings.

The Forepaugh Theatre Stock company will inaugurate its season with a matinee Aug. 15, presenting The Moth and the Flame, with the following company: George W. Barbier, Florence Roberts, Julia Sackett (formerly known as Miss Sanderson), Albert Sackett, Gilbert Ely, Edmund Elton, Will Louis, Caroline Franklin, Robert Gamble, Edith Crollius Gordon, and Natalie Perry.

The Grand Opera House is undergoing many needed improvements that will surprise the patrons, it being the present intention to open the season the end of this month, the bookings to be furnished by Stair and Havlin.

The Bijou Theatre Stock company will appear this week in The Private Secretary, introducing a newcomer, Richard Vivian, in the title-role. He received a royal welcome, and is a valuable addition to the Bijou forces. Joseph Galbraith, Mabel Montgomery, and Frank McIntyre deserve special mention for artistic renditions. Business was large. Lost 24 Hours, Aug. 10-15.

Miller and Kaufman closed their season at Young's Pier, Atlantic City, Aug. 1, and are now busy preparing their road attractions. His Sister's Shame, a heavy production with a strong cast will be the first bill.

Charles H. Yale's Devil's Auction will inaugurate the season of the National Theatre, Aug. 15.

Miss Bob White, now at Atlantic City, will be transferred to the Park Theatre Aug. 17, with hopes of a run. The company includes Dorothy Hunting, Alice Dovey, Edith Blair, Nell McNeil, Frank Deshon, Robert Broderick, Nicholas Burnham, Marion Granger, Donald Archer, and Lester Brown.

The Empire Theatre, Frankford, Pa., under the management of J. Bard Worrell, in the Stair and Havlin circuit, will open the season Aug. 20 with Charles A. Loder in The Funny Side of Life. During the entire season two attractions will be the weekly offerings, alternating with the Wilmington Theatre. There is a bright future for the Empire Theatre under the new *régime*.

The German Stock company at the Arch Street Theatre will open the season Sept. 14, under management of Charles Sauke.

Cape May Notes: John B. Wills Musical Comedy company is furnishing first-class entertainments at the Iron Pier, changing attractions weekly. It is patronized by the *élite* of the resort, and is doing a splendid business. The Manhattan Comedy company opened to-night at Sewall's Point. Stetson's Uncle Tom's Cabin company, billed like a circus and giving the play under their own tent, will invade Cape May Aug. 8, with a street parade and matinee and evening performance.

S. FERNBERGER.

ST. LOUIS.

Havlin's Opens—Delmar Garden and Koerner's Draw Well—Gossip.

(Special to The Mirror.)

ST. LOUIS, Aug. 3.

'Way Up East, last week's attraction at Delmar Garden, was a boisterous farce, which seemed to please mightily. It was, in some places, very thin, and the wit was not always of the really laughable sort. Yet the farce was a go because it made a strong appeal to the fancy of the Summer theatre auditors. The specialties were quite clever in their way, and generously distributed. The offering this week is The Geezer, another of the Weber and Fields attractions, and was one of the first burlesques ever offered by these popular managers in their New York house, and is therefore a revival by the Delmar company. Miss Gallick and Sidman and Harris were well cast and scored.

As You Like It, charming in its rustic simplicity, full of beautiful lines and thoughts, was Koerner's attraction last week, playing to those who get a surfeit of vaudeville, thrills and mystery. Such true types of the woodland as Lawrence Hanley's Orlando, Hal De Forest's Touchstone, Angeline Pullis' Rosalind, and Victory Bateman's Audrey infuse a love for the solitude of the forest and show how little man knows of the haunts and ways of "the other half." Manager H. Edward Rice had as his guests during the week a number of theatrical managers, en route East on a visit, and they stopped to see the play and express commendation on the remarkably natural stage picture which was presented in the Forest of Arden. Nearby woods were denuded of many trees, foliage and bushes to give to the scene each night that rusticity and freshness demanded by exacting stagecraft. This week The Three Guardsmen is the offering.

The first downtown theatre to open is Havlin's, which usually leads the way. Manager Garen had his initial performance Sunday afternoon, and the attraction was An Orphan's Prayer, with Nettie De Coursey featured. The house has had the usual vacation cleaning and presented a pleasant surprise to its patrons Sunday. A Millionaire Tramp will follow.

The Imperial Theatre is being overhauled and will open its season Sunday matinee, Aug. 9, with the first production of a sensational melodrama entitled The Heart of the Ozarks. D. E. Russell, who became such a favorite last season, is again in charge of the management and promises an excellent line of attractions.

J. A. NORTON.

BALTIMORE.

Burlesque at Kernan's—Announcements of Openings—News Jottings.

(Special to The Mirror.)

BALTIMORE, Aug. 3.

The City Club Burlesquers, an organization of clever comedians and clever and skillful female exponents of musical comedy, presents two interesting burlesques at Kernan's Monumental Theatre this week. In addition thereto an excellent vaudeville bill is presented. The Oriental Burlesquers will follow.

The Holliday Street Theatre will open Aug. 10 with The Game of Life. The theatre has announced its list of attractions for the coming season, which are fully up to the standard and reputation of this popular house.

Edward F. Milholland has been appointed general press agent for the theatres controlled by James L. Kernan, which include the new Maryland and Auditorium, now in course of construction, as well as the Holliday Street, the Monumental, and theatres in Washington and Buffalo.

Tunis F. Dean will leave for Pittsburg next week, having spent the past several weeks here with his family. Mr. Dean will resume the management of the Grand Opera House.

Manager James L. Kernan announces that he has signed a contract with the management of Madam Patti for her to give a concert at the opening of the new Maryland Theatre.

Frank Gillmore, who has just returned from the Bahama Islands, is a guest of Dr. Clement A. Penrose of this city. Mr. Gillmore has not yet made any definite plans for next season, but in an interview stated that he sincerely trusted that his work would not fall in the line of a stock company. Having done so much of this in the past few years he is anxious for a change.

Maurice Haswell's Bijou Stock company, a semi-professional organization, gave a very fair representation of the comedy-drama, A Romance in Old Cuba, in Germania Maennerchor Hall on Thursday evening last, July 30.

Pabst Garden, at which concerts and vaudeville bills have been given for the past two or three seasons, has been placed in the hands of receivers upon the application of the Pabst Brewing Company, which is a large creditor.

HAROLD RUTLEDGE.

CINCINNATI.

Music Attractions Hold Sway—Theatre Notes of Interest.

(Special to The Mirror.)

CINCINNATI, Aug. 3.

The last week of the opera season at Chester Park was ushered in last night by an excellent performance of the ever popular The Bohemian Girl. Anna Lichter was an admirable Arline and Lloyd D'Aubigne a most satisfactory Thaddeus.

John C. Weber, the noted bandmaster of this city, has been very ill for some time past and is not yet out of danger. Notwithstanding this his band will begin its customary season at the Zoo to-morrow night under the leadership of William Kopp.

It is probable that a short season of opera will be tried at Coney Island, following the close of the regular season there. The new trolley lines have made the park independent of the stage and the river, and it will therefore keep open much later than usual this year.

Herman Bellstedt, the bandmaster and former leader of the Pike's orchestra, has accepted a proposition made to him some time ago to establish the headquarters of his band at Omaha, and will shortly depart to make that city his future home.

H. A. SUTTON.

ENGAGEMENTS.

Annie Lloyd, by John T. Hall, for When Reuben Comes to Town.

Pickings from Puck, with Willard Simms, under the direction of Ollie Mack and Joseph M. Galtes, began rehearsals yesterday (Monday.)

Mrs. Elsie Kaye, by A. A. Thayer and W. C. Justice for the Sweet Clover company.

Sam Mylie, by B. C. Whitney, for the principal comedy role with The Show Girl.

Harold Wilson, by Weber and Rush, for Across the Rockies.

Joseph J. Dowling, for Henck and Fennessy's The Charity Nurse, with Selma Herman.

Margaret Hubbard Ayer, for The Red Feather.

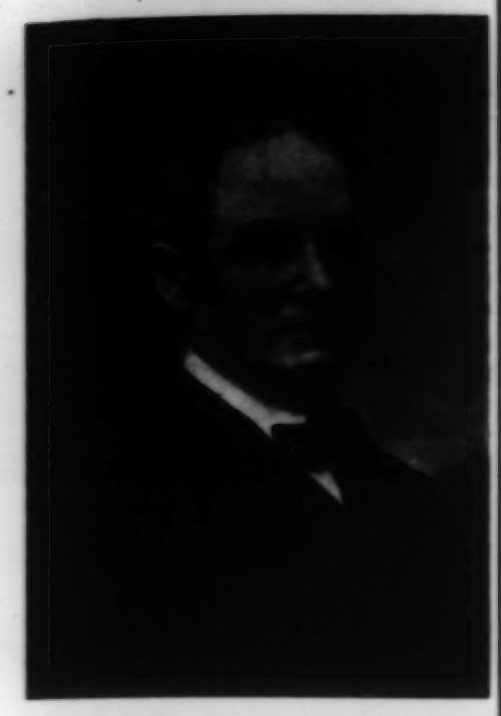
Homer Drake, to go in advance of Valeska Storbeck's scenic production of Carmen.

Felix Haney, for Girls Will Be Girls.

LISTEN, WOMAN!

Orangeine relieves pain, heals nerves, restores natural conditions, gives lasting strength. • • •

PROFESSIONAL DOINGS.



Gerald Griffin, who has been doing Europe since early in the Summer, spent the last two weeks of his vacation at Copenhagen, Denmark; Loch Lomond and Edinburgh, Scotland. He is due in New York this week and will remain here until it is time for his first rehearsal with the Proctor Stock company, for which he has been re-engaged for next season.

Nestor Lennon writes happily to announce the birth of a son weighing ten pounds, at Atlantic City, on July 27.

The Wizard of Oz attained last night the age of 225 performances at the Majestic Theatre. Lotta Faust, whose coquettish rendering of the "Sammy" song has been one of the most popular features of the extravaganza, returned to the cast to resume the role of Tryxie, which has been adequately filled during her absence by Isabel D'Armond. Miss Faust has enjoyed a two weeks' sojourn in Maine. The date of Sir Thomas Lipton's visit to The Wizard of Oz has been shifted to Saturday, Aug. 15, when the Irish Knight with two hundred members of the Larchmont Yacht Club will pay homage to the ruler of the Emerald City in the green and gold playhouse on the Circle. It will be a great night for old Ireland, as Stage Director Julian Mitchell has devised a new finale for the second act, entitled "Flag of My Native Land," in which the Scarecrow, the Tin Woodman, Little Dorothy, and the entire ensemble will participate.

Coral Congleton, leading woman with the Riverside Stock company, of Asheville, N. C., has closed with Arthur Wyndham, who will star her in his production, The Heart of a Woman, also in his latest New York sensation, Zetfraza. Mr. Wyndham has booked Miss Congleton through the Southern States and California, also in London, England, where she will open early in March, 1904, for an indefinite run.

George Ade's drama, The County Chairman, will be put in rehearsal this week.

Dr. Culmsee and Editor Pitman have just closed a contract for the lease of the Stanton Opera House at Humeston, Iowa, beginning Sept. 1. The house is on the ground floor, having a seating capacity of over 600. The stage is 22 x 42 feet front to back and 14 x 20 feet across the proscenium arch. There are four dressing-rooms. Mr. Pitman is the editor and proprietor of the local paper, the *Advocate*. Dr. Culmsee is the resident dentist.

Lillian and Nellie Claire have returned from the Catskills, where they have been spending the Summer, to begin rehearsals with Rebecca Warren in Tess of the D'Urtervilles, under the management of Frank Burt.

Belle Theodore, for the past eleven seasons with James A. Herne's Shore Acres, has returned from the West to prepare for her opening as Miss Menchen in The Little Princess, under the direction of Charles B. Dillingham.

Walter Edwards, late leading man for two seasons with the Boyle Stock company and the Vendome Stock company of Nashville, Tenn., will, it is said, star this season under the management of Charles Durban, with whom he has been associated in the management of the Durban-Edwards Stock company at Portland, Me., this Summer. The name of the play has not been given out.

Ida Mulle has been engaged for Liza Ann in Under Southern Skies. Miss Mulle has had much experience in character work. She will open at the Great Northern Theatre, Chicago, on Aug. 17.

Nance O'Neil made her first appearance as Rosalind in As You Like It, at Sutro Heights, San Francisco, on Aug. 1. The performance was given out of doors.

EMERIN CAMPBELL.

Photo by Marceau, New York.

Pictured above is Emerin Campbell in the role of Midge in Clyde Fitch's play, The Cowboy and The Lady, in which she last season supported S. Miller Kent. Miss Campbell will soon close a season as ingenue of the Shubert's Majestic Theatre at Utica, N. Y., whose patrons have accorded her their appreciation and favor. Among her most successful roles have been Margery in Men and Women, Lisbeth in In Mizzoura, Micah Dow in The Little Minister, and Mrs. Brown in The Banker's Daughter. Miss Campbell excels in emotional work, and her portrayal of the role of Therese in Grant Stewart's sketch, Napoleon, in which she supported Augustus Cook, was highly praised by those who saw her performance.

IN SUMMER PLACES.

"Jolly" Sally Stembler spent last week with her sister, Mrs. L. L. Harris, at her cottage at Virginia Beach, Va. Miss Stembler on Saturday returned to Long Branch, where she will spend the rest of the Summer.

Nena and Bertha Blake, of Anna Held's Little Duchess company, are at Lily Dale, N. Y.

Louise Shillman, who will this season appear with Walter Jones in The Sleepy King, is spending a few weeks in the mountains of Sullivan County, N. Y.

"Jolly" Della Pringle and her husband, G. Faith Adams, held a house warming in their new Summer home at Knoxville, Ia., on July 24.

Phil. B. Mayer, who has signed for this season as principal comedian with the Chester De Vaude Stock company, has been spending his vacation in the Adirondacks.

Captain Lon D. Blondell has resigned his position as advertising agent for the Duss Orchestra, and is at his brother's cottage at Ocean View, Va.

Tefft Johnson and Rowland Hill, who last season were members of The Heart of Maryland company, are Summering at Revere Beach, Mass.

Several actors who have been playing in Albany under the management of Maynard Waite for the past two months, have been spending several days in Athol during Old Home Week, and recently presented Lady Huntworth's Experiment. Among the number were Frank Kingdon, who owns a Summer home here; William Courtenay, Walter F. Scott, Gilbert Douglass, Ernest Glendinning, Harry Kingdon, Maude Ream Stover, Eleanore Sanford, Nellie Thorne and Allison Shipworth. Mr. Kingdon and Mr. Courtenay will remain in Athol during the Summer, while Mr. Waite has gone to Prince Edward Island for a brief stay.

Julia Dean is resting after her long season with Nat Goodwin with her mother and sister at their cottage at Seabright, N. J.

Walter D. Greene returned to the city last week from a seven weeks' fishing trip to Lake Sebec, in the wilds of Maine.

An impromptu vaudeville entertainment in aid of the Hebrew Sanitarium and the Sheltering Guardian Society was given on Wednesday evening at the Edgemere Hotel at Edgemere, L. I., under the direction of Lew Fields and Malcolm Strauss. Fields, Louis Mann, Peter Dailey, William Collier, Louise Allen, Charles Bigelow and Cole and Johnson participated in the performance. A boys' band of forty pieces rendered several selections, and many cottagers entertained their friends before and after the entertainment, which was well attended.

Raymond Hubbell, composer of The Runaways, and Helen Lord, his wife, are at Hornellsville, N. Y. Mrs. Hubbell is much improved in health.

Lotta Faust, who has been resting in the Maine woods during the past fortnight, resumed the role of Tryxie last (Monday) night.

Mr. and Mrs. James J. Ryan (Jessie Merritt) are summering at Coronado Cottage, Long Island, Me. Mr. Ryan will this season appear in Ben Hur.

Mrs. Wallace Sackett is at Union Society, in the Catskills.

Fielding Thacher, who has been under the management of R. L. Cresey the past season, is at "Fountain Towers," the cottage he had built last season at Point Aux Pines, Mich. Mr. Thacher will continue under the same management this season.

MT. CLEMENS, MICH.

Never in the history of our Mineral City has there ever been so many people here as during the past ten days. There have been more professionals here this Summer than in any previous year, and there have been more amusements for them. We have not given any performances because there has not been anybody here up to date that has required a benefit; but there is no telling what train may bring in a poor health seeker without funds. Then we will do our best. Our headliners and big attraction this week are Mr. and Mrs. Joseph Grimes, of Ringling Brothers' Circus. Mrs. Grimes weighs 105 pounds, while Mr. Grimes weighs 783 pounds. His waist measure is 11 feet, thigh 49½ inches, ankle 19¾ inches, and he wears a No. 12 shoe. Mr. Grimes is taking baths for rheumatism, and oh! if you you could see him trying to take a mineral bath! If he should ever be overcome by the gas out of the water, a la Bobby Gaylor, I don't know how they would ever get him out of the tub. Jake and Jane Bernard, of the Helter Skelter company, closed at Detroit last week and came up here to be with dear old Mother Bernard and take baths for four weeks. Fred. Teorge, the famous violinist of Teorge's Orchestra, of Pittsburg, is here for his annual boiling out. James H. Curtin, the hub of the burlesque wheel, left yesterday (Monday) for New York. Muck Weber, brother of Joe Weber, of Weber and Fields, is at the Park House. Mr. and Mrs. Joe Carroll left yesterday (Monday) without their rheumatism. Colonel Graves of Jennings and Graves, of the Hartford (Conn.) Opera House, is the most enthusiastic visitor we have ever had here for treatment. W. C. Le Tort, of the Jim Bludsoe company, has been visiting relatives here and taking baths. He returned to New York on July 27. Hunting for Hawkins had a good house here on the 28th. George W. Paige, Leon Henry, S. S. Spedden, David Rivers, Joe Edwards, Ethel Hodgson, La Bretta Sisters, Clara Paige, Helen Harrington and Stephen Fitzpatrick are all deserving of special mention. My neighbors are beginning to ask what is the attraction at my house—myself, my wife, the ice box or THE MIRROR that I get by mail every Thursday. But it is Charles D. Wilson, manager for Ward and Vokes, who behind a gingham apron is certainly a picture.

CHARLES W. YOUNG.

ST. JAMES, L. I.

The third annual entertainment given by the Bohemia Club at Liberty Hall was a success in every particular, standing room being at a premium. The following programme was given:

BOHEMIA UNEQUALED ORCHESTRA.
Under Direction of William J. Kerngood.
Overture ..... "Schnitzlebank."
TANAKAS
Top Spinning ..... Magic.
CLARENCE E. EARL
The entertaining Male Soprano of the Bohemias.
CALLAHAN AND MACK
The characteristic comedians—The Old Neighborhood.
GUS HILL
The Boy Club Swinger of the World.
By kind permission of Hollis E. Cooley, Esq.
JOHN D. DUNSMURE
The celebrated Basso.
No. 1. "Lover's Lane" ..... Edwards
No. 2. "The Armorer's Song" ..... De Koven
TEDDY SIMONDS
Inimitable Mimic.
WILLIE AND LOUISE COLLIER
"Are you going away from here?"
FRANK McNISH
Always "on deck" when not "lying two."
Tom ..... LEWIS AND RYAN ..... Sam
Bohemia's Incomparable Ethiopian Delineators.

The Bohemia Baseball Club defeated the King's Park, score 22 to 1.

The departures the coming week are Charles A. Mason, Michael L. Heckert, Harry Yost, Mr. and Mrs. William Collier, Charles Swain, Mr. and Mrs. Robert Campbell, Tanakas, and Thomas Lewis.

CARRIE GRAHAM.

A special role has been written in The Jersey Lily, which will have its first performance at the Victoria Theatre on Aug. 31, for Carrie Graham, a likeness of whom appears herewith. In addition, Miss Graham will render several songs, which have likewise been written around her personality and especially for her in this production, in which she will play the principal comedy role. Miss Graham, who has for the past three years been meeting with great favor in vaudeville, has recently completed a four weeks engagement at the Crystal Gardens, where she gave her Sis Hopkins specialty. Miss Graham is well known for her excellent work in farce comedy as well as in vaudeville, for she was one of the well-known team of Boyle and Graham, who for several seasons starred in His Better Half and The Prodigal Father, in which she proved herself not only an excellent soubrette but a clever dancer as well.

FIVE HUNDRED CHAIRS LOST.

On Saturday afternoon two trucks, which purported to be from an upholsterer whom Manager Henry V. Donnelly had engaged to renovate five hundred chairs, drove up to the Murray Hill Theatre and removed the chairs. Later it was discovered that the trucks were not from the upholsterer, and who owns them no one knows. The chairs have not been recovered. The matter is in the hands of the police.

MAY PREVENT PARSIFAL.

Manager von Possart, of the Munich Royal Opera House, Germany, states that the rights of Wagner's opera, Parsifal, do not belong to the Wagner family but to Bavaria, and that the German Ambassador at Washington will prevent Manager Conried's contemplated performance of the work. The Wagner family has claimed to be the sole owners of the rights of the piece.

JOHN ERMINE PRODUCED.

A copyright performance of John Ermine, a dramatization by Louis E. Shipman of Frederick Remington's novel of that name, was given by James K. Hackett on Wednesday in London. The play will be produced in Boston in September.

ELIZABETH KENNEDY.

Photo by Burr McIntosh, New York.

William Winter wrote of Ada Rehan that it was "that potentiality of personal fascination" that made her Rosalind in As You Like It so charming. And that fascination or magnetism, or whatever it may be called, is often the real cause of the success that comes to the most favored of stars. Art will do much, but magnetism will do more. Those who saw Elizabeth Kennedy as Madame Trentoni in Captain Jinks of the Horse Marines last season must have perceived that she does possess personal magnetism, and with it an accomplished art. Miss Kennedy is spending the Summer quietly in study at her Summer home in Bensonhurst, Long Island, although she makes frequent trips to New York City to overlook the preparations for the As You Like It production in which she will appear next season. Besides Mark Price as Jacques the following have been engaged for her support: Fanchon Compbell will be the Celia; Jack Webster, the Orlando; Thomas J. Quinn, who played with Julia Marlowe and Modjeska, will be the Banished Duke; Charles N. Luru, the Le Beau; May Anderson, the Audrey, and Nellie Hancock, who played Phoebe in Henrietta Crossman's production last season, will play the same role with Miss Kennedy.

AMONG THE DRAMATISTS.

W. A. Tremayne and Irving L. Hall have just completed for R. B. Mantell a romantic play in a prologue and four acts entitled The Light of Other Days. The prologue takes place in France in the stirring time of the Revolution in 1793. The action of the play is about fifteen years later during the Napoleonic wars and is laid in Ireland and France. The leading role is said to be one eminently suited to Mr. Mantell's capabilities.

Clyde Fitch, who is now at Lucerne, Switzerland, sent last week to Charles B. Dillingham the scenario of a new dramatization of The Old Curiosity Shop in which Millie James is to appear after her tour next season in The Little Princess. A title for the new play has not yet been decided upon.

George T. Richardson, author of Kathryn Osterman's new play, Miss Petticoats, is at work on a dramatization of Dwight Tilton's latest novel, "On Satan's Mount."

GOSSIP OF THE TOWN.

Harry Preston Coffin, an excellent likeness of whom appears above, has been engaged by George Klimt to originate the leading heavy role in his new scenic production of On the Bridge at Midnight, which will have its first performance in Chicago on Aug. 9. Mr. Coffin, who is well known as a stock leading man, last season played leading heavy roles with the Greenwall Opera House company at New Orleans and has also appeared as leading support with Wainwright, McDowell, Creston Clarke and other well-known actors. Mr. Coffin has been on the stage for thirteen years and during that time has played with marked success a great variety of roles. The last five years he has devoted to stock work and has met with popular favor in Denver, Buffalo, and Philadelphia.

Miss George Elliott, of the George Ober company, will arrive from San Francisco this week.

Stanley Ross will manage both the Victory and the Garden theatres at San José, Cal., until Dec. 1, 1903. On that date Hall and Webster's lease of the property will expire and Webster and Ross will take hold of the Garden, although all of Hall's attractions will play the Garden Theatre for the next four years. The high price attractions will play the Victory and the popular price attractions will play the Garden. The Ellsford company opened the Garden on Aug. 2.

Rose Beaudet has been engaged by Henry W. Savage to originate a strong character part in his production of The County Chairman.

Royal E. Moss, the son of Octavia Moss, lessee of Wallack's Theatre, will manage that playhouse during the coming season, succeeding Charles Burnham, who has long filled the position.

Charles H. Clarke, the manager, moved last week into his new offices in the Childs Building at Thirty-fourth Street and Broadway.

Harry Keller, the magician, will sail to-day (Tuesday) on the *Kaiser Wilhelm der Grosse* for Europe, where he will remain until about Sept. 1.

The Two Little Sailor Boys company will open at the Third Avenue Theatre on Aug. 24. Among the players engaged for the organization are Leo Wharton, Esther Rujaero, and Mr. and Mrs. William Frederic.

T. H. Winnett, of the Emergency Bureau, has returned from a long visit at Sharon Springs, and will shortly go to Atlantic City to spend the rest of the Summer.

A son was born to Mr. and Mrs. James Gordon (Edith Crolius) in this city, on July 26. Mrs. Gordon will shortly join the Forepaugh Stock company, Philadelphia.

Grace Elliston, who was last season with Henry Miller, will this season appear with Richard Mansfield, assuming the roles of Kathie, in Heidelberg, and a prominent part in Ivan the Terrible.

Robert Leeland is recovering from an operation for appendicitis at the Springfield, Mass., Hospital. Her Fatal Sin, the new melodrama in which he will play the leading part this season, is to have rehearsal in that city at the Grand Opera House.

The Al. G. Field Greater Minstrels will begin their nineteenth annual tour Aug. 10. The company will number fifty persons, and a feature will be made of the spectacular productions, Minstrelsy's Tribute to the Twentieth Century, and While Old Glory Waves. While the predominant feature will be negro minstrelsy, the olio will be devoted to European vaudeville acts exclusively. J. M. J. Kane will be business-manager of the company.

W. T. HODGE.

W. T. Hodge, who first achieved fame as Freeman Whitmarsh in James A. Herne's play of Sag Harbor, and afterward in Sky Farm, will be seen this season in Mrs. Wiggs of the Cabbage Patch, under Liebler and Company's management. Mr. Hodge has been in Europe for the past two months, and will arrive here Wednesday. Arrangements have been made to present Mr. Hodge as a star at the Boston Theatre next March, in a play of his own, the title of which is Joe Whitman.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

121 WEST FORTY-SECOND STREET

(BETWEEN BROADWAY AND SIXTH AVENUE.)

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

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AN ILLINOIS CHILD LAW.

It seems to have just been made known that the Legislature of Illinois, at its latest session, passed a law ostensibly meant by the solons of that commonwealth to "protect" children that will not only seriously embarrass the managers of theatres and traveling companies in which children are employed in that State, but shut the door to reputable and remunerative livelihood against many youth who in idleness and disappointment will once more prove the unwisdom of certain paternal lawgiving.

The new Illinois law is said to "prohibit the employment in the theatre—and in some other specified places—of any one, male or female, under the age of sixteen years." The Chicago *Chronicle*, commenting on the law, says that it is represented to cover any kind of employment in the theatre, whether on the stage, in acting, or in any of the various business places. "This, by the way," it adds, "may account for the wholesale changes recently made in some of the theatres in the force of ushers," and it assumes that the chances are that the conditions of exemption cannot be met by a very large proportion of the managers of companies that come into that State.

In commenting on this law, the *Chronicle* says that its ostensible purpose is laudable enough, "but every case of this kind should be judged on its own merits. The employment of children may or may not entail abuses, and in any particular case they who charge that it does should be saddled with the burden of proof. It is not proved solely by showing that a child under a certain age is employed. This would violate a fundamental law of evidence by demanding of a litigant to prove a negative."

The fact is, that while the "ostensible" purpose of legislators in passing laws for the protection of children may be laudable, such laws as a rule are so framed as to do injustice both to children and to those who employ them in the theatre. The cases of abuse of children associated with the stage are far less frequent than those of their abuse in almost any other vocation to which children are admitted, whereas the children of the stage, following their aptitudes and developing natural talents, are better treated than children in any other employment, and are less liable to suffer demoralization and failure. Proof of this may be seen in the many admirable, beloved and distinguished players of this time, both in this country and abroad, that literally were cradled on the stage.

THE MIRROR, which from time to time has discussed this matter, recently devoted considerable space to English legislation on the same subject and its effects. The remarks of Sir HENRY IRVING, who presided at a meeting of London managers to protest against the bill in Parliament, were printed as among the most pregnant and true that have been uttered on this subject. A few of his words will bear repetition:

What is really monstrous is that a rooted hostility to the theatre and a gross ignorance of theatrical conditions should be permitted to distort the judgment of a Parliamentary Committee. We, who are familiar with these conditions, know that a theatre bears no manner of resemblance to a factory. Child-life in a theatre is not child-labor. In a theatre children are not sweated; they are petted. Life for them is both an education and a recreation. Moreover, to many a child that fairyland is the beginning of a professional career. I need not give to you the names of all the great artists who have been born on the stage, cradled on the stage, who shocked the T. W. RUSSELLS of an earlier day by presenting to a delighted public the spectacle of irresponsible childhood tripping gayly on the boards. These great artists will tell you that they trace back to their earliest years the impressions which have been most valuable to their artistic development.

In concluding his arraignment of the bigotry that fathers the usual piece of legislation against children in the theatre, Sir HENRY added that to the average child employed in it the theatre "is truly a home, a school and a benevolent institution in one." As THE MIRROR has heretofore pointed out, the legislation on this subject in this State has been progressive, and from its beginning, in a law that forbade the appearance of children on the stage, it has advanced to a law that permits children to appear in the theatre under reasonable conditions. There is in many States great need of legislation that will protect children; but it should be directed—although for political reasons it is not directed—against the human sharks who wear out the puny lives of the young in factories and sweat shops, and against other employments of children in the streets that provoke pity. These little ones the professional philanthropists leave to their fates, while they meddle with children in the theatre that find happiness and develop talents that make them a joy also to the public.

GREAT ACTIVITY.

PERUSAL of THE MIRROR from week to week at this time will disclose the fact that there is unusual activity among managers, and that the preparations for the impending season are making on a greater and more diversified scale than ever.

From all indications, the next season will begin earlier than usual, and the number of enterprises exploited will be larger than ever. In New York city the plans laid months ago have, in a measure, been modified, owing to the fact that several of the new theatres in process of construction have been delayed by the building strikes and will be opened, if at all this season, much later than originally expected. But the general plans involving the theatres of the country from all indications will go forward, and everywhere there is a prospect of a great theatrical season.

The Independent forces in the theatre have practically joined their interests, and cities that have been closed to them are open to a more representative series of attractions than have been seen in those cities in years. Another season will see a much larger Independent representation in the field, as a result of determined and intelligent work against the spirit of monopoly that so long has hindered the development of the theatre of this country along the lines that alone can make the theatre of any country artistically representative. The day has passed when a few men could dictate in this matter.

Of course the coming season, like all seasons, will see at the outset the launching of many attractions of all classes in the nature of experiments. Many of these, as usual, will not find acceptance with the public. Before the season shall have progressed far, however, the weaker and the less deserving among ventures will be largely eliminated. It may be a question whether there will be left enough of the sort of attractions that find favor to satisfy the desires of the greatest amusement public in the world.

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FIRST ENGLISH STAGE COSTUME DESIGN.

Hitherto it has been generally considered that in Inigo Jones' rough pen and ink sketches for costumes in the court masques, as preserved in the Duke of Devonshire's collection, we have the first designs for theatrical attire. With that opinion the careful inquirer can hardly concur. As the Stuart masque was merely a graceful

lyrico-pictorial entertainment, neither dramatic in form nor theatrical in execution, it cannot fittingly be reckoned in the category of stage plays. If we restrict ourselves solely to the annals of the English theatre, we shall find that the earliest extant design for stage costume is a curious wash drawing of absorbing historical interest, preserved in the British Museum in one of the volumes of Isaac Reed's manuscript notes. Made for no less a celebrity than the vivacious Kitty Clive, it depicts the quaint bi-sexual garb worn by the Brilliant Irishwoman as the Genius of the Stage in a new prelude to Fielding's Tragedy of Tragedies at Drury Lane in 1733. As our reproduction shows, Horace Walpole's favorite had for the nonce two identities. On one side she was all tragedy-king, with half a black peruke and a fragment of moustache; on the other a modish, flaxen-haired *Grande dame*.

Our second illustration, interesting in itself, serves to emphasize the fact that this stage de-

vice for simultaneous doubling must be of very respectable antiquity. Laughter, indeed, must have held both her sides in Paris when the idea was utilized there by the Italian comedians in Arlequin Lingerie au Palais at the Hotel de Bourgogne in October, 1682. The curtain rose on two adjoining stalls, an underclother's and a confectioner's. Arlequin, dressed half as man and half as woman, and having a mask on either cheek, attends in his dual capacity to both stalls. Pasquariel comes to buy, and then the fun commences. Addressing him now in the shrillest of trebles and anon in the gruffest of bass, Arlequin mystifies the would-be purchaser by warning him of the inferiority of the wares at either stall. After working up an imaginary quarrel between the two attendants, he proceeds by way of climax to an exchange of missiles, all of which find their target in poor Pasquariel.

If the resourceful Italians were the originators of this grateful device, its earliest exploitation must have occurred considerably before the production of Arlequin Lingere au Palais, as we have traces of it in England almost a decade previously. At Drury Lane, in 1674, was produced a comedy by Thomas Duffet called The Amorous Old Woman, in the third act of which Farsante came on dressed half in his own character and half as a woman. In 1704 the device cropped up again in London, being turned to excellent advantage by the facetious Tom Brown in the prologue to a comedy called The Stage Beau, a satire on Jeremy Collier. The introductory address was designed for the flaying of religious impostors, and in accordance with this idea the speaker was dressed half like a minister of the church and half like a pulpit-thumping dissenter. In delivering his lines he pointed first to one side of his attire and then to the other, describing both types with bland impartiality, as the greatest scamps unhung!

After Kitty Clive's appearance in the dual garb we lose all trace of it for half a century. But it bobbed up again serenely in O'Keefe's pantomime of Harlequin Teague; or, The Giant's Causeway, at the Haymarket, in 1782. In this ephemerality Charles Bannister was made to sing a duet in the character of a two-headed giant, dressed on the O. P. side as a fine gentleman and on the P. S. as a hunting squire. Then we take another big jump forward, and landing find ourselves in St. Martin's Hall in London in 1855. Mrs. German Reed is giving an entertainment, and contrives to provoke abundant laughter in a dialogue between two old women, who are alternately personified after the good old fashion. A little later Fred Maccabe, the monologue artist, was to make capital out of the well-worn device in his Essence of Faust; and now we learn that only the other day it was resorted to by Ellen Terry in a private representation of The Three Old Maids of Lee. Verily "the Useful struggles vainly with Time, but the devourer of all things breaks his teeth on the Agreeable." W. J. LAWRENCE.

MRS. FISKE RETURNS.

Mrs. Fiske arrived in New York on Sunday morning on the *Moltke*, after a long and enjoyable vacation abroad. Note has been made of a part of her Summer itinerary, which included Nuremburg, Heidelberg and other places in Germany, a sojourn at Lake Lucerne, Switzerland, and visits to several Italian cities. More recently she remained for some time at a picturesque suburb of Paris, enjoying both that city and the country near it. Speaking of the voyage home, she said: "We had a very rough passage except for the last day or two, when it was delightful." Mrs. Fiske is in excellent health, and at the Manhattan Theatre yesterday morning began rehearsals of Mary of Magdala. Later she will take up supervision of the preliminaries for Marta of the Lowlands, which Harrison Grey Fiske will produce at the Manhattan during the Autumn. During Mrs. Fiske's brief engagement at the Manhattan she will appear in a few special performances of Ibsen's Hedda Gabler, to the study of which she has devoted much time during her Summer tour. Mrs. Fiske believes that this play affords exceptional acting opportunities, and the fact that she is greatly interested in it augurs an impersonation of its chief part of unusual interest. She will appear in the Ibsen play only in New York, as the plan is to use Mary of Magdala exclusively on her tour. It is worth while to note that except for her brief engagement at the Manhattan, Mrs. Fiske will not again be seen in New York for a year.

GEORGE TYLER'S ARRANGEMENTS.

Among the latest announcements of George C. Tyler, who arrived in New York Saturday on the *Lucania*, and whose cabled advices were duly announced in last week's MIRROR, are that Charles Henry Meltzer will make the English adaptation of La Valliere, Henri Bataille's latest play, in which Eleanor Robson will this season appear. Ermette Novelli, the noted Italian actor, has been engaged by Mr. Tyler to give one hundred American performances, the first of which will take place about Jan. 1. He will play in Italian, and will bring his own company with him. Mesdames Duse and Réjane will appear in America next season under the management of Liebler and Company, and Mr. Tyler also signed contracts with Bessie Abbott, the soprano of the Paris Opera, whereby she will next season be seen in America in a new opera by the Italian composer, Puccini, author of La Boheme, and in other operas as well. For James O'Neill Mr. Tyler arranged with Sir Arthur Conan Doyle to dramatise his "Brigadier Gerard" stories. Mr. Tyler also contracted with J. Comyns Carr, the adapter of Tennyson's "King Arthur," for a new play in blank verse.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

J. G. S., Appleton, Wis.: The Convict's Daughter appeared in your city on August 23, 1902.

P. S. D., Schenectady, N. Y.: Howard Hull will open his season in The Man Who Dared in Boston on Aug. 17.

J. R. O., Brooklyn, N. Y.: Gustave Frohman controls the American rights to Lady Windemere's Fan.

E. E., Chicago, Ill.: Chauncey Olcott opened his season last year in St. Paul, Minn., on Aug. 30.

E. A., London: *The Cast* magazine is still published in New York, the publication office being located in *The Bayle* Building, Brooklyn.

C. F. K., New York: The La Moret children appeared in For Her Children's Sake last season. Baby Clarke appeared in The Fatal Wedding.

M. T., London, Ont.: Herbert Gresham appeared in a revival of Much Ado About Nothing at Daly's Theatre, New York, on Dec. 22, 1897, playing the part of Don Pedro.

R. B., New York: Sally in Our Alley was produced at the Broadway Theatre on Aug. 29, 1902. The book is by George V. Hobart and the music is by Ludwig Englander.

I. M. G., Ft. Wayne, Ind.: 1. We do not know that the Henry Grace Opera company is now on tour. 2. We cannot inform you as to the whereabouts of the musician you mention.

L. H. W., Cincinnati, Ohio: 1. There are so many theatrical managers that it would be impossible to recommend one to whom you could apply for a position. 2. It might not be necessary to come to New York but it would be advisable.

L. M. A., Ashtabula, Ohio: Under the Red Robe was produced at the Empire Theatre, New York, on Dec. 28, 1897. The cast: Gilde Bernault, William Faversham; Richelieu, J. E. Dodson; Henri de Cochefort, Louis Baker; Marquis de Pombal, Chas. Mason; De Fargis, Herbert Ayling; Captain Lavolle, J. L. Finney; Lieutenant, Robert Edeson; Sergeant, Louis Grisselli; Malpas, Edward Winn; Landlord, William Brinton; Doorkeeper, Charles McGlynn; Renee de Cochefort, Viola Allen; Madame de Cochefort, Ida Conquest; Madame Zaton, Jane Harwar; Busette, Helen Gale; Waitress, Kate Ellis.

LETTER TO THE EDITOR.

The Same Old Trouble.

WHITNEYVILLE STATION,
NEW HAVEN, CONN., July 27, 1903.

To the Editor of The Dramatic Mirror:

SIR.—I have in my possession a rare old book, "The Memoirs of J. De Castro, Comedian," Sherwood, Jones and Company., MDCCCXXIV, which "Likewise" includes "Scarce Theatrical Advertisements." From one of these advertisements it appears that the audience and the manager at the ancient date of Friday, Jan. 20, 1779, had their troubles the same as those of modern times over the headgear of the fair ones. The announcement reads:

"THE TENTH NIGHT.

PATAGONIAN THEATRE, EXETER 'CHANGE.

THIS presents FRIDAY, Jan. 20, will be presented a new Comic Opera in Three Acts, called

A TOUR TO COXHEATH;

OR, THE HUMOURS OF A MODERN CAMP.

With a Grand Perspective View of the Encampment; and an exact representation of THEIR MAJESTIES passing the LINE. The Overture and most of the Songs by Mr. Costellom.

The Scenes entirely new.

To which will be added the Pantomime of

THE PEASANTS,

With New Scenes.

To conclude with a superb Scene of The Temple of the Sun, and a Grand Chorus of the Priests of Apollo.

Boxes, 4s.—Pit, 3s.—Gallery, 2s.

Doors to be opened at quarter after Six; to begin at Seven o'Clock.

*** The Proprietor of this Theatre humbly requests the favor of those Ladies, who honour him with their company to take off their hats, and keep their seats during the performance, as by adhering to these rules, he flatters himself every one will have an opportunity of viewing the Scenery, which he has spared no pains or expense to render elegant and agreeable."

From the above it will appear that the manager of the Patagonian held his "Scenery" in higher esteem than his players, but history fails to record whether "the Ladies" complied gracefully with his reasonable request that they both "take off their hats and keep their seats during the performance." It is to be hoped that "the Ladies" of 1779 did not vacate their seats during the performance, for the purpose of "seeing a man," in the very presence of the "elegant and agreeable" scenery. The manager of the Patagonian was fully as unhappy in the name of his theatre as some of our later directors, and as wise in playing to a schedule of popular prices.

CHARLES H. DAY.

THE USHER

While several theatres with musical and other light forms of entertainment will open in this city during the present month, not until late in September will the real dramatic season get into full swing. The delays in completing the new theatres will necessitate a number of the attractions that are to open them taking to the road during the Autumn.

The books of the out-of-town managers are full to overflowing. Even in the one-night stands of the lesser grade there are few dates open as far ahead as the Christmas holidays. All the indications point to an active, and it is to be hoped a prosperous, season.

As far as announced the forecast of the season shows the following among the most important prospective events: The return of Salvini, Irving's short engagement in Dante, Stephen Phillips' Ulysses, Edward Harrigan in a new play in the style of his former successes, and Viola Allen's production of Twelfth Night.

Mr. Hackett is on the ocean, and will be back from his brief trip abroad the latter part of this week. During his visit to London Mr. Hackett saw the original French cast in Le Secret of Polichinelle, and this view of it strengthened his faith in its probable success in America. He supervised while over there a copyright performance of Mr. Shipman's play, John Ermine, founded on Frederic Remington's book, which will be the chief production of his coming season. Mr. Hackett spent a few days in Paris, and while there secured another new play, the title and authorship of which have not yet been disclosed.

A London writer, reviewing the past dramatic season in that city, declares that it was a barren one except for two things—the success of J. M. Barrie, fixing his status as a dramatist, and the sudden rise to fame of Hubert Davies. This writer says that there never was a period when the stage needed new blood more urgently than at present. The past year added nothing from Pinero, and nothing of note from Mr. Jones. R. C. Carton and Haddon Chambers were also nonproductive. London has actors and theatres in plenty, but it lacks plays. Mr. Davies' work is described as "a modernization of Robertson's cup-and-saucer comedy." Cousin Kate and Mrs. Gorringe's Necklace are original and clever in characterization and witty in dialogue. Mr. Davies' weak point appears to be a lack of virility.

Richard Harding Davis has been selected to turn into English Poe's madhouse story, which has been dramatized in France under the title of The System of Dr. Goudron. Why Mr. Davis, who is a novelist and not a dramatist, was chosen to perform this task would be a mystery were it not for the fact that Mr. Davis is well advertised.

The *Evening Post* had an editorial last Saturday entitled "Our Theatrical Dispensation," which very accurately presented the present conditions of the American theatre, the causes leading thereto, and the responsibility of the Theatrical Trust for many of the things that distress the theatre lover. After cataloguing the material provided for next season by the Trust, the *Post* comments as follows:

> Now all this, at first sight, makes a very remarkable showing, and doubtless indicates a season of more than ordinary interest. But it is not very inspiring when any one begins to sum it all up and asks what it means. In the first place, it goes far to justify the worst apprehensions of those who from the beginning have understood and dreaded the tendencies of syndicate management. It is plain that the chief sources of miscellaneous drama—including poetic tragedy, problem plays, social comedies, melodrama, farce and musical extravaganza—have come under the control of a theatrical commercial autocracy. Its policy is to limit the output, so far as possible, to the amount which is needed to supply its circuit of theatres, which includes practically the whole theatrical territory between London and San Francisco. There is no pretense of encouraging or looking for new literary talent. The essential element of real management—critical discrimination—has been eliminated altogether. The new plan is simply to provide a wider field for the exploitation of a popular success, no matter what the nature of that success may be, whether dramatic, sensational, lascivious, humorous or frankly idiotic. Such pieces as have won favor in London, Paris or Berlin, are transported in bulk a year or two later—having been kept in cold storage meanwhile—to American theatres corresponding in general character with those in which they were originally presented. The best comedies go to one set of houses, the second rate to another, the melodramas and spectacles to a third group, the musical farces to a fourth; and in this way plays of inferior value, or no value at all, are kept alive for many months, instead of a few weeks. No doubt any syndicate manager could tell you what piece will be running in any designated house in his circuit in March, 1905.
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> But what is the present effect of it and what will be the inevitable outcome? All wholesome competition has been killed, the American theatre, as a national institution, has been smothered in its cradle, ambitious dramatists—except the few who "arrived" years ago, or have learned to write to order—have lost their occupation, the race of trained actors is almost extinct, and New York has to put up with frequently inferior performances of imported plays. The result, we believe, will be a grand crash when the erection of new theatres and the creation of opposition circuits, already begun, shall render the maintenance of a monopoly impossible. Succeeding the wreck, will come a period of chaos, in which the struggle for bare existence by individual actors and managers will lead to the renewal of competition, and the reappearance of the stock companies; without them there can be no theatrical redemption. The day may be distant, but already there are signs of its dawn.

The *Post's* statement of the case is not exaggerated. The multiplying of theatres is not accompanied by a similar growth in the dramatic output, and the result necessarily must be a still further decline in the quality and character of theatrical entertainments. Dependent as the Trust is on the foreign play market for its supplies, it is compelled to trust blindly to the transatlantic producers. When the authors of England, France and Germany undergo a period of non-productiveness or turn out plays that are not suited to the tastes of the American public, the Trust finds itself with inadequate or unsuitable material to operate its theatrical business.

Mr. McCann, the poet-dramatist, sends me the following letter and the poem by Milnes Levick to which it refers. The famous production of Julius Cæsar which Mr. McCann saw in Boston is the same performance that was given for a long run under Jarrett and Palmer's management at Booth's Theatre in this city:

> The inclosed poem I have received from Mr. Gustavus Levick. He sends it from his home in Pearl River and wishes me to keep it as a souvenir of his father, who first won my heart with his magnificent Cæsar in the mighty cast (which included Frank Bangs, E. L. Davenport, and Lawrence Barrett) of that play, when I was a boy at the Boston Theatre, in the middle '70s. I could not rest in my urn were I to keep this lovely little jewel to myself, so I send it to THE MIRROR, to share it with Milnes Levick's thousands of admirers, rare artist that he was. I predict a great celebrity for this poem, for Robert Burns never wrote anything more tear-compelling, and it lends itself beautifully to recitation. And it is simple.
>
> When I was a shaver, at the Boston Theatre, by the way, watching those four wonderful artists in Cæsar, night after night and matinees, of course not daring to even speak to any of them, I little dreamed that one day, twenty years after, I would be one of Mr. Levick's pallbearers.
>
> JOHN ERNEST MCCANN.

RESIGNATION.

BY MILNES LEVICK.

There are whips and tops, and pieces of strings;
  There are shoes that no little feet wear;
There are pieces of ribbon, and broken rings,
  And tresses of golden hair;
    There are little dresses folded away
    Out of the light of the sunny day.

There are dainty jackets that never are worn;
  There are toys, and models of ships;
There are books and pictures, all faded and torn,
  And marked with the finger tips
    Of dimpled hands that have fallen to dust—
    Yet I strive to think that the Lord is just.

But a feeling of bitterness fills my soul,
  Sometimes, when I try to pray,
That the reaper has spared so many flowers,
  And taken mine away;
    And I sometimes doubt if the Lord can know
    That a mother's heart could love them so.

Then I think of the many weary ones
  That are waiting and watching to-night
For the slow return of faltering feet
  That have strayed from the paths of right;
    Who have darkened their lives by shame and sin;
    Whom the snares of the tempter have gathered in.

They wander far in distant climes;
  They perish by fire and flood;
And their hands are black with the direst crimes
  That have kindled the wrath of God—
    Yet a mother's song has soothed them to rest;
    She has hushed them to slumber upon her breast.

And then I think of my children three—
  My babes that never grow old—
And I know they are waiting and watching for me
  In the city with the streets of gold.
Safe, safe from the cares of the weary years,
  From sin, and sorrow, and war;
And I thank my God, through my falling tears,
  For the things in the bottom drawer.

PLAYS FOR THE KAUSER AGENCY.

While George W. Kauser was abroad recently he conferred with the various London clients of Alice Kauser's agency, including Sir Gilbert Parker, who is putting the finishing touches to his dramatization of "The Right of Way," and Jerome K. Jerome, who placed in Mr. Kauser's hands a new play called A Russian Vagabond. From Max Pemberton he secured a drama called The Woman of Kronstadt. Mr. Kauser brought back also a new play called A Brass Bottle, by the author of The Man from Blankley's, in which Charles Hawtrey is to star the coming season. He secured, too, the manuscript of Edward A. Paulton's new farce, All at Sea, which he saw produced with great success in Birmingham. Winsome Winnie—the comic opera by Paulton and Takobowski, in which Paula Edwards is to star under the Shuberts' management—is another piece that the Kauser agency handles.

BEADFORD'S NEW THEATRE.

Bradford, Pa., is to have a metropolitan playhouse which is now under course of construction and will be completed in the latter part of November. The new theatre will cost in the neighborhood of $100,000 and will be complete in every detail and appointment and capable of playing the heaviest and most extensive shows on the road. L. H. Lemper and Son, of Rochester, N. Y., are the architects. Scenery as well as the latest electrical connections and systems will be put in, including a large advertising sign in the front of the building. John C. Fowler, long conected with theatrical enterprises, will be the resident manager and look after the bookings and contracting, which is now being arranged for the balance of this season and next.

THE THEATRICAL STOCK EXCHANGE.

The New York Theatrical Stock Exchange, for which plans have been making quietly for more than a year, opened its offices for business yesterday (Monday) morning at 1440 Broadway. The company was incorporated under the laws of New York several months ago. The directorate consists of E. C. Horn, G. W. Millard, Frank E. Carstarphen, Fuller Claflin, and Edwin G. Arkins. Mr. Horn, the President, is a contractor who for twenty-five years has been engaged in building theatres; Mr. Millard, the Vice-President, is a capitalist and manager; Mr. Claflin, the Treasurer, is a theatrical architect whose work may be seen in many of the best theatres of the country; Mr. Carstarphen, the general counsel, is an attorney who has for a number of years made a specialty of theatrical corporation law, and Mr. Arkins, the assistant secretary, is well known to theatrical people as a dramatic editor and part owner of a representative newspaper in the West.

The offices of the Exchange are on the second floor of the Holland Building, 1440 Broadway, and include the rooms formerly occupied by Fernandez and Paine, George W. Lederer, and Z. and L. Rosenfeld. These large quarters have been entirely redecorated and subdivided to suit the necessities of the Exchange and are as handsomely equipped as any theatrical offices in the city.

The Exchange will enter an entirely new and unworked field in the business of the theatre, and its mode of operation will be upon entirely original lines. Its purpose is to act as brokers for the allied commercial and artistic lines of business utilized in the building, equipping and furnishing of theatres, and mounting and marketing of productions. It has been constituted the authorized representative of about sixty of the leading firms and corporations engaged in these lines of business, and will be able to take an order for anything in the theatrical line, from a lithograph to a quarter of a million dollar theatre, from the time the ground is broken until the night of the opening production—and, for that matter, to completely equip that production.

The departments represented in the Exchange are architecture, art glass and marble, advertising, artificial flowers and stage accessories, building, carpets and draperies, costume accessories, fresco decorations, general contracting, heating and ventilating, investments, insurance, lighting, mechanical patent devices, plays and music, profession, publicity, printing, ratings, seatings, statistics, scenery, stock companies, transportation, typewriting, stenography and translations.

While the Exchange will transact business with and for the many and varied established enterprises that go to make up the theatrical business it will not encroach upon any of them. It will occupy absolutely neutral ground.

THE STOCK COMPANIES.

Al. Phillips has closed a season of ten weeks as leading man of Proctor's Albany Stock company.

William Stuart and Anna Hollinger have been re-engaged to play the comedy roles with the Grand Opera House company at Memphis, Tenn., during the coming season.

The Lyceum Theatre, of Philadelphia, is doing such a good business that it will continue with Summer stock until Aug. 24.

Leona Leigh has been engaged by R. L. Cresey to play the heavies in his stock company at the Glickman Theatre, Chicago, next season.

Joseph Le Brandt met with a rather serious accident on the evening of July 22 during a performance of Over the Quarry Brink at the Academy, Buffalo. In the third act there is a dark scene and Mr. Brandt is supposed to be struck by a bottle held by Joseph Cusack. Mr. Le Brandt is supposed to move forward on a bench and allow Mr. Cusick to strike the bench with the bottle, but at this time Mr. Le Brandt had failed to move forward and by accident the bottle struck him on the head. He was severely cut and the bottle was broken. Mr. Le Brandt was supposed to have been killed in this act, and he was not called upon to appear again in the play. Since the accident his part has been played by Elwood F. Bostock.

George L. Seybolt, of the Worcester Stock company, of Worcester, Mass., was last week elected a member of the Worcester Golf Club.

During a performance of Captain Swift by the Ferris Stock company at Minneapolis last week, Maud Gilbert was badly injured by a falling mirror. After finishing her make-up between the third and fourth acts Miss Gilbert rose from her dressing table and her skirt became entangled in a large mirror, which turned over, falling upon her shoulders. The glass was broken, cutting Miss Gilbert severely across the back. She went on and finished the play, although a physician did not arrive until after the preformance, when her wounds and the loss of blood caused Miss Gilbert to faint. She was removed to her home, where she is reported to be fast recovering.

Ivah M. Wills has returned from a three weeks' sojourn at West Baden Springs, Ind., where she went for rest and recuperation at the suggestion of her physician. She is thoroughly restored in health and is considering several good offers for next season.

Lansing Rowan, who recently closed her season as leading woman of the Baldwin Stock company at the Lyceum Theatre, Buffalo, has been engaged by W. T. Kirby for leading business with his Stock company at the Academy of Music, Newport News, Va., next Spring and Summer. Miss Rowan will be featured. The company's season will open March 21, and royalty bills will be produced.

The Vernon Stock company will open its third regular season on Sept. 21.

Joseph Totten has gone to Minneapolis to play comedy parts with the Ferris company of that city.

Percy Haswell will play a four weeks' starring engagement with the stock company at Elitch's Gardens, Denver, opening in Colinette. Miss Haswell has been spending the Summer at Siasconset, Mass., with her husband, George Fawcett.

John Waldron has become the leading man of the stock company at Toledo, Ohio.

Gertrude Norris has joined the Pittsburg Stock company.

ENGAGEMENTS.

William S. Lathrop and Louise Blonde (Mrs. Lathrop), to support Leslie Morosco and Lelia Shaw in the latter's starring tour in Whitcomb Riley's Spellbound Town.

Grace Edith Farrel, for the past two seasons with Louis Mann, will be a member of the Rogers Brothers in London company, the coming season.

Mr. and Mrs. William Marble, Jr., for Hoyt's A Texas Steer.

"Nick" Wagner, re-engaged for C. E. Callahan's Slaves of the Mine.

Richard Sherman, for [illegible] and Claire Shaw (Mrs. Sherman), for Lady Jane, by Frank L. Perley, for [illegible] Knickerbocker Was in Flower.

William F. Kolman, C. G. Wallace, William Reed, Harold La Costa, Austin Comes, Edith Carpenter, and Edythe Bouton, for the Dan Sully company, which will begin rehearsals at Woodstock, N. Y., on Aug. 2[illegible].

SEA SICKNESS, CAR SICKNESS, wear and tear of travel, are promptly dispelled by Orangeine Powders. * * *

PERSONAL.

ROBLEE.—Above is a portrait of Milton Roblee, proprietor of the Hotel Bartholdi, at Broadway and Twenty-third street, and the Hotel Belleclaire, at Broadway and Seventy-seventh street. Mr. Roblee's success as a hotel man is of special interest, as formerly he was a member of the dramatic profession, being a leading man of note with many stars, and also because he has established on the Hotel Belleclaire one of the most beautiful roof gardens in New York, where occasionally are seen interesting vaudeville performances. In the Winter Mr. Roblee has given a weekly vaudeville in the specially adapted dining-room of this hotel.

SCHRADER.—Frederick Franklin Schrader, the unusually capable dramatic editor of the Washington *Post*, is at the head of the department of literature and journalism of the Columbian Correspondence College, Washington.

RICHEPIN.—Jean Richepin, who wrote Mademoiselle Napoleon, in which Anna Held will this season appear, accompanied by Madame Richepin, Miss Held and Florenz Ziegfeld, Jr., left Aix-les-Bains on July 25 for an automobile trip to Geneva.

ELLISTON.—Grace Elliston, who played leads with Henry Miller last year and scored brilliantly, has been engaged for Richard Mansfield's company, with special view to playing Kathrin, the pretty heroine of Heidelberg. Miss Elliston is spending the Summer in England and on the Continent, and Manager Glover engaged her by cable. She will return to New York early next month, and will at once begin preparations for the captivating character assigned her. Miss Elliston is also to have an excellent role in Ivan the Terrible.

D'ORSAY.—During the first act of last Thursday evening's performance of The Earl of Pawtucket at the Manhattan Theatre, Lawrance D'Orsay was taken suddenly ill with an attack of indigestion, so serious that his removal to his apartment was necessary. His part was assumed by Frank Monroe, who gave an excellent performance. Mr. D'Orsay was able to resume his role on the following evening.

TITTELL.—Charlotte Tittell has been chosen to succeed Julia Marlowe in The Cavalier next season. She will not be starred but will be prominently featured. The season will open in October, and the tour will embrace the cities not visited by Miss Marlowe.

WEBER.—The reports of the illness of Joseph Weber, of Weber and Fields, who has been summering among the Thousand Islands, are utterly without foundation. Mr. Weber, who is in perfect health, will arrive in New York to-day.

HACKETT.—Mr. and Mrs. James K. Hackett (Mary Mannering) sailed from London for New York on the *Cedric* last Saturday. On July 25 Mr. Hackett gave a dinner in Paris to Pierre Wolff and a number of other members of the Societe des Auteurs et Compositeurs Dramatiques. Mr. Hackett has engaged Mr. Wolff to write a comedy for Isabel Irving, which will be presented after Miss Irving's coming season in The Crisis. This Autumn Mr. Hackett will present an English version of M. Wolff's Le Secret de Polichinelli.

MORA.—The will of the late Helene Mora was filed for probate in Brooklyn last Friday. The bulk of the estate, which is considerable, is bequeathed to her son, William Morris. Fannie Kennedy, a sister of Miss Mora, will have the use of the estate until the son is of age.

PERKINS.—Walter Perkins left town last Saturday for Biddeford, Me., for a rest of several weeks. He will open his next season in a new comedy in November.

DUNBAR.—Paul Laurence Dunbar, the negro poet and lyricist, was taken ill with pulmonary trouble in Chicago last week, and was obliged to cancel an engagement to read.

SUDERMANN.—Hermann Sudermann has finished his latest play, Socrates and His Hotspur Companion, which will be produced in Berlin in October.

TILLEY.—Vesta Tilley, who will sail for New York on Aug. 29, will be tendered a banquet by the London managers on her departure.

[illegible] Arthur [illegible], the composer, returned yesterday (Monday) from a yachting trip along the New England coast, and will immediately begin work on the score of a musical [illegible] he is under contract to write.

THE FOREIGN STAGE

LONDON.

Gawain's Theatrical News and Gossip of the English Metropolis.

(*Special Correspondence of The Mirror.*)

London, July 25.

What was to have been the one great theatrical event of the week—namely, Beerbohm Tree's "Royal Command" performance before the King and Queen in Dublin last Friday—had, alas! to be suddenly postponed by reason of the death of the Pope.

Tree and his company, ninety-nine strong, had made arrangements to embark in a special steamer chartered for them by the London and North Western Railway Company from Holyhead last Thursday, and many distinguished folk were invited to this grand Royal One Night Stand, including SIR GAWAIN, *N.Y.M.* But man disposes, and—well—you know the rest. Therefore, we all stayed in London, and went to whatever plays were on.

There have been only two new plays this week, one at the West End and one in the suburbs. The first named piece was the work of an American citizen—namely, Hugh Morton (born McLellan)—hitherto known to stage fame as librettist of the phenomenally successful musical mixture yclept, The Belle of New York.

Hugh's (otherwise Charles') new play is a farcical comedy, entitled Glittering Gloria, and it was produced by Manager Curzon at Wyndham's Theatre last Wednesday night, when the highly brilliant and fashionable audience included many highly brilliant and fashionable citizens of your Great Republic—long may it wave!

Glittering Gloria proved not only to be a farcical comedy, but a very farcical, farcical comedy, containing a considerable amount of that noise which the late William Shakespeare (per the mouth of the Moody Dave) associated with inexplicable dumb show. The characters in Glittering Gloria were anything but dumb, for they had plenty to say, or, rather, to shout.

Sooth to say, Hugh Morton's latest was fuller of bustle than of brilliance. Still it was not unamusing, and when its tempestuousness is reduced somewhat, and the players have been ordered to bawl less, it should prove an acceptable item in London's large entertainment list. It is (I found last night) already doing big business, and Manager Frank Curzon tells me that of this financial thusness continues he will shift the piece to the Comedy or somewhere when Barrie's new play is brought to Wyndham's.

The name part in Glittering Gloria is a chorus girl with a passion for gems, and in the providing of her with these sundry husbands *in esse* and husbands *in posse* become involved in more or less compromising circumstances. Two of these male philanderers get packed away in a trunk apiece and sent off to the luggage office of a leading London railway station; and they suffer much before they are finally released. One of these human pieces of luggage is a comic lawyer, played by that admirable comedian, James Welch, and the charming Dorothy Drake (who may be described as a dear little duck) plays well as the glittering heroine.

The great hit of the acting, however, was made by a Real, Live Bull Dog, who endeavors to chew up all sorts of people whose neckwear he dislikes.

Hugh Morton has been denounced, especially by the theatrical press for having made his presumably somewhat shading Jewel-Craving heroine a chorus girl. Of course, we know there are chorus girls who yearn for gems, and who get them. All the same, I must confess that I think it impolitic to say the least of it, for playwrights and others thus to fling mud at their own profession.

The other new play of the week was also a farcical comedy. It bore the somewhat conventional name of The Terrible Twins and was the work of Leedham Bantock, one of George Edwardes' touring low comedians. After a short provincial trial trip The Terrible Twins made its metropolitan debut at the Crown Theatre, Peckham, on Monday. Although the plot was somewhat conventional, showing how a practical joker dressed up as a woman claims to be the mother of twins by the hero, who is studying for the church, yet the piece proved highly diverting and far freer from offense than might seem from a mere recapitulation of its little story. The piece was brightly acted by the author and a clever "old woman" actress named Elsie Carew, and especially by Frank Danby, another of George Edwardes' traveling low comedians, who was intensely funny as a perplexed and terrified comic servant.

The only other theatrical change of the week was Harrison and Maude's revival of Captain Robert Marshall's first produced play, that clever little comedy called Shades of Night, which was on Monday put on at the Haymarket as a front piece to young Herbert Davies' smart comedy, Cousin Kate.

The last night of Sir Henry Irving's season at Drury Lane last Saturday was an extra special function which drew a vast audience to this vast playhouse. As throughout the season, Dante was the play and very finely did Irving act the name part, being nobly supported by Lena Ashwell, Laura Burt, Harry B. Stanford, and the other fifty or sixty histrions concerned. At the end Sir Henry made one of his graceful orations of thanksgiving for favors received, pointing out that what with his forthcoming provincial and American tour, he would be absent from London for over a year. He added that he was looking forward eagerly to his next American trip, so hospitably had he always been treated in your States. Barring perhaps an odd revival or two for single performances, Irving will stick to Dante. In fact, I am officially informed that he will play Dante for two years.

Mrs. Pat Campbell, whose run of The Second Mrs. Tanqueray at the New Theatre will end on Thursday, and will then do a short tour, during which she will present E. F. Benson's play, Aunt Jeannie.

Historian-novelist Justin McCarthy, father of the author of If I Were King (and therefore sometime father-in-law to Cecilia Loftus, who divorced Justin, Jr., has just been awarded an annual civil list pension of £250 for his services to literature. Few civil list pensioners have better deserved a pension. Another new civil list pensioner, at £75 per annum, is Novelist Rhoda Broughton, whose principal story, "Red as a Rose is She," made such a stir some thirty years ago and was, of course, promptly dramatized.

Citizen Ted D. Marks, whom I encountered at the Palace Theatre at midnight yesterday, is, I am glad to find, rapidly recovering from his late severe affection of the eyes. He is now under the care of that great English oculist, Sir George Anderson Critchett, who is brother to Dramatist Richard Claude Carton.

Ted was, I found, waxing very enthusiastic over a new find of his, Signorina Isabelli Rosate Caserini's Roman Orchestra of twenty lady harpists and two ditto pianists. He will let New Yorkists see this marvelous group early next November.

Among forthcoming new theatres are the following: One in Rupert Street, Haymarket; one on the site of the Bancrofts' long-closed theatre, the Prince of Wales' (of late years a Salvation Army barrack); one at Shepherd's Bush, to be run by Oswald Stoll and Company; one at Walthamstow, an eastern suburb on the River Lea, to be run by G. Adney Payne and syndicate; one close to Drury Lane Theatre, this new one is to be run by Murray Carson; one a few yards away, to be run by Manager Saunders, and, of course, the New Gaiety, a few yards from Saunders' new one. Manager George Edwardes expects to open the New Gaiety in September.

Much paragraphic fuss is being made, especially in the music hall papers, as to a proposition by Manager Arthur Collins to engage Marie Lloyd for the next Autumn drama and the next pantomime at Drury Lane. Marie has been extensively interviewed all the week right up to midnight last night. I am just officially informed, however, that the proposed engagement cannot possibly take place, as George Adney Payne and certain other big variety theatre managers will not release her from the contracts that she has made with them for this and next year. Many of the paragraphists—even in the big daily journals—appear to think that Marie has never appeared at Old Drury, whereas she went there about ten years ago and played in three successive pantomimes under the late Sir Augustus Harris.

That sturdy old-time actor manager, John Coleman, has just issued a voluminous life of the late Charles Reade, novelist and dramatist, author of that fine play, It's Never Too Late to Mend, of that noble romance "The Cloister and the Hearth," and part author (with the late Tom Taylor) of the celebrated comedy Masks and Faces. Reade was a rum old fellow, and was always on the lookout for "play pirates," as he called them. Coleman, who is something of a kindred spirit, tells some quaint stories of the determined and doughty Charles in this fat, 15-shilling volume.

Just Like Callaghan, as adapted by Mave Tennent's husband, Charles Edward Cosmo Stuart Gordon, etc., etc., Lemnos, was withdrawn from the Criterion a night or two ago, and the theatre will remain closed until September, when H. V. Esmond's play, Imprudence, will be produced there. The company includes Allan Aynesworth, Charles Groves, Mark Kinghorne, Florence St. John, Sam Sothern, Charlotte Granville and Eva Moore (Mrs. H. V. Esmond), who always plays in her husband's pieces.

I am sorry to have to report the death this week of Marguerite Fish, wife of Charles Warren, comedian, and London representative of Witmark's music publishing firm. Poor little Mrs. Warren, whom many will remember as a child actress called Baby Benson, had long been popular as one of the neatest and drollest sketch artistes to be found. The Duologue singing and acting turn, Fish and Warren, was always welcome. The quaint little lady, who is stated to have been only thirty-four, was ever a devoted wife and mother. She was passionately proud of her only boy, Charles Denier Warren, who, although hardly yet in his teens, has long been a clever actor.

The Shah of Persia, who was lately on a visit here, has vouchsafed the Order of the Lion and the Sun to H. E. Moss, the ruler of the huge Moss' Empires, and to Harry J. Hitchins, manager of the Empire, meaning the West End one in Leicester Square.

The Music Hall Railway Rates Association have just been holding solemn conclave with a view to amending variety theatre contracts between managers and artistes. It is about time some amendment was made. Theatrical and musical contracts are the most loosely constructed things in all creation.

I regret to have very little better news to report concerning poor Dan Leno. His bodily health is better, but his mental condition remains so bad that arrangements have had to be made for carrying on his family affairs. Still, as overwork was the principal cause of his breakdown, we are all hoping that he will yet recover. It will take a long time, however.

Next week's new plays in London and the suburbs include The Soothing System, a new adaptation by Arthur Bourchier, at the Garrick; Luke Rasburn, Sinner, and a Sailor's Sweetheart, two new melodramas, at the Theatre Royal, Stratford, and the Borough Theatre, Stratford, respectively.

Richard (who now calls himself "Dick") Ganthony has written a new and said-to-be fine play, which he at present names She-Land. A musical version of R. G.'s capital comedy, A Message from Mars, is to be done in Vienna. Your popular American-made play, Dolly Varden, has been secured for England by Frank Curzon and Norman J. Norman, who will produce it at the Avenue in September. About the middle of September Impresario Charles Frohman will "present" J. M. Barrie's new play at Wyndham's with John Hare and Nina Boucicault in the leading part. Barrie has just tentatively named this piece Little Mary.

The new drama which Cecil Raleigh is writing for Old Drury has just been named The Flood Tide. It will contain many striking scenic effects, including a realistic representation of Treth's striking picture, "The Railway Station." For some occult reason or other Raleigh describes the play as a "melo-farce."

GAWAIN.

LONDON NOTES.

A Path of Thorns, a new drama by Arthur Shirley and Sutton Vane, will be produced at the Camden Theatre on Aug. 31. These two gentlemen will also furnish the Autumn melodrama which is to be produced at the Pavilion.

Cupid in a Convent is the title of a new comic opera, written by Edward Martin-Seymour and composed by Mario de Capri, which will be produced at Croydon on Aug. 17 by John L. Shine.

Marie Tempest starts her provincial tour on Sept. 7 at Birmingham with The Marriage of Kitty, which she will also rely on during her American tour. Cosmo Stuart (her husband) and Gilbert Hare will accompany her. The latter has just copyrighted a new play, which Marie has accepted, and which is at present called A Japanese Nightingale.

W. S. Penley will make his reappearance at the Great Queen Street Theatre, some time during September in a new comedy.

George Alexander makes his arrangements a long way ahead. He starts a four months' provincial tour on Sept. 7, with If I Were King and Old Heidelberg. During the tour he proposes trying a new play adapted from the German Rosenmontag, and also the adaptation from the French play, Les Affaires Sont leo Affaires, called Business is Business. In January he will revive Old Heidelberg at the St. James', and this will be followed by the new comedy, entitled Saturday to Monday.

With Monsier Beaucaire, at the New Theatre, finishing on Aug. 1, there will then be less than a dozen theatres open in the West End, out of which number no fewer than six will be playing musical comedy and comic opera.

Edna May having gone holiday making, Eva Kelly (wife of G. P. Huntley) is now playing in The School Girl at the Prince of Wales.

My Lady Molly registers its one hundred and fiftieth performance at Terry's on July 31. The Girl from Kay's reached its two hundred and fiftieth at the Apollo on July 23, while The Admirable Crichton will reach its three hundredth at the Duke of York's on July 30.

A novelty is promised at Covent Garden on Monday next in the shape of a new one-act opera, entitled Maguelone, composed by M. Missa, in which Madame Calvé will play the title-role. This is also to be seen in New York during the ensuing opera season.

Nora Lancaster, daughter of Mrs. Lancaster-Wallis, will be leading lady during Sir Henry Irving's American tour, and will play Lena Ashwell's parts in Dante. The tour opens at the Broadway Theatre on Oct. 26. H. B. Stanford, William Mollison, and Laura Burt will all play their original parts.

When The Darling of the Gods is produced at His Majesty's Theatre, either Lena Ashwell or Lily Brayton will play the leading part.

So great was the success of Madame Réjane's short season at the Garrick, that she is arranging for a further season in October next. She will revive Madame San Gene, and in addition will appear in Gioconda and Madame de Lavalette.

Madame Sherry is again being mentioned as the piece to follow A Country Girl at Daly's.

Ellen Terry is credited with the intention of giving special performances during her forthcoming tour, in which the plays presented will be performed entirely by the younger members of her company.

Vesta Tilley sails for America on Aug. 29.

George Fuller Golden remains at the Palace until Aug. 3. After a provincial tour he reappears at that house at Christmas.

Mary Desmond, the pretty vocalist who has been so successful at the Empire, will open in Boston in October next in connection with the Keith circuit. She will probably remain in the States for six months, and, on her return, will again appear at the Empire.

The lawsuit brought by Alfred Kendrick against Forbes Robertson, in connection with his engagement for the part of Lovell in Mice and Men, was decided against him on Wednesday. The Judge held that there was no breach of contract, but granted leave to appeal.

A revised version of The Medal and the Maid will be produced at the Lyric on Aug. 15.

Mr. and Mrs. Sidney Drew have made a big success at the Oxford Music Hall in their sketch, The Yellow Dragon, by George R. Deane.

Willard's season at the St. James', which commences on Aug. 31 with The Cardinal, will extend twenty-one weeks. During the season he will be seen in Tom Pinch, The Professor's Love Story, and Stephen Phillips' new play founded on David and Bathsheba. Herbert Waring, Charles Fulton, Constance Collier, and Maud Hoffman will be the chief support.

George Alexander has accepted poetical plays from John Davidson, who adapted For the Crown for Forbes Robertson, and who is doing the version of Ray Rhu, which Lewis Waller will produce next season; and from Stephen Phillips, author of Paola and Francesca, Ulysses, and Herod.

Carrie Bridewell, a young American contralto, scored a success at Covent Garden last week as Maddelena in Rigoletto.

The title of the adaptation of David Copperfield, which is to be produced at the Adelphi next week, has again been changed, this time to the short, but catchy, title of Em'ly.

The Ring that Binds is the title of a new drama by H. C. Sargent, which is to be produced at the Prince of Wales', Wolverhampton, next Monday.

JOHN PARKER.

HAWAII.

The Hilo Lodge of Elks Give Three Minstrel Performances. Notes of Interest.

(*Special Correspondence of The Mirror.*)

Hilo, Hawaii, July 15.

The Hilo Lodge of Elks, which opened the remodeled Spreckels' Hall on July 3, was a complete success financially. Everybody from the entire island who could be spared from his labors on the sugar estates and ranches, as well as many from Honolulu, came to Hilo to take in the races, cowboy congress, and the performance. The four end men were dressed in colonial costume, Elks' colors, and the circle was entirely in black-face with the exception of the interlocutor. Many of the songs were new, those which were making a hit in the East. The selection was made from the columns of Music Row of THE MIRROR. The house was packed to its capacity both July 3 and 4, and the performance took so well that it was repeated, with change of songs and jokes as well as many of the specialties, on July 11 to 50 and 75 cents. The prices for the first two evenings were $1 and $1.50. Something like $700 clear was realized from the three performances.

E. G. d'Albert, violinist, is booked for two recitals on Aug. 22-29.

"F" Company, N. G. of Hawaii, Honolulu, is booked for a minstrel performance in Hilo, probably early in August or September. This is the crack company of the National Guard, ranking first in field manœuvres, while "D" Company, stationed at Hilo, ranks second. This showing was made at a recent encamping at Camp McKinley, Honolulu, under the new war ruling requiring the National Guard to enlist for three years as reserves.

C. L. CLEMENT.

LITERARY DAY AT THE LEAGUE.

The observance of Literary Day at the Professional Woman's League yesterday was made most enjoyable by the admirable programme arranged by Edith Fassett. Two piano solos, by Joseph Maerz, were rendered with finished technique and delicacy of expression. Mary Louise Woelber pleased her audience with several readings. "My Dreams" and "Be What She Wished to Be" were sung by Thomas E. Whitbred, and Alice Clark sang "To Saville" charmingly. She was obliged to respond to an encore. Norman Hacket was pleasing in some realistic and dramatic impersonations. Miss Fassett then gracefully introduced Homer Davenport, the celebrated cartoonist, who gave a lecture on "The Power of a Picture; or, Art by a Farmer." Mr. Davenport explained that he was the farmer, giving an entertaining sketch of his boyhood days on a farm in Oregon, his desire to join Sells' Circus, and his love of animals. He told a number of stories in his own inimitable style to illustrate the power of a picture, closing the lecture by a few laughable cartoons. The lecturer highly entertained the audience and was warmly applauded. Several vocal numbers by Everett Noyes and Ilma Doré finished an excellent entertainment.

NOTES OF OPENINGS.

Alberta Gallatin in Ghosts at Lancaster, Pa., on August 29. Rehearsals will begin on August 17.

Conroy and Mack in The Rising Generation in October, with a company of twenty-five people. Walter Leslie will go in advance.

J. E. Toole in Nuremburg in Bridgeton, N. J., on October 23.

The Factory Girl at Scranton, Pa., on Aug. 10.

Sullivan, Harris and Woods' production of Wedded and Parted with Irma La Pierre at the American Theatre on Aug. 29.

Paul Gilmore in The Mummy and the Humming Bird at Trenton on Sept. 22.

The Red Feather at the Lyric Theatre on Nov. 9.

Blanche Walsh in Resurrection in Pittsburgh on Sept. 7.

The Village Parson in St. Louis on Aug. 16.

At the Old Cross Roads on Aug. 29. Rehearsals will begin on Aug. 12.

Phil Hunt's Down by the Sea company at Boston Music Hall in August.

McFadden's Flats at Atlantic City on Aug. 17.

Garland Gaden in Across the Rockies in Washington on Sept. 21.

Heuck and Fennessy's The Charity Nurse, with Selma Herman, at Meriden, Conn., on Aug. 27. Rehearsals will begin on Aug. 10 at the Grand Central Palace.

George Parsons in a Turkish Texan at Allentown, Pa., on October 5.

Manager Craerin's production of The Sign of the Cross company on Aug. 27.

Kathryn Oesterman will give the first performance of George T. Richardson's dramatization of Miss Petticoats at the Taylor Opera House, Trenton, N. J., on Monday, Oct. 19. After a brief tour of the West Miss Osterman will go to Boston for a long engagement.

Travers-Vale and Frank L. Root's When the Bell Tolls (A.) at Indianapolis on Aug. 3; (B.) at St. Joseph, Mo., on Aug. 30. The Old Plantation at Marion, Ind., on Sept. 7.

Valeska Storbeck in Carmen on Sept. 1.

The Jersey Lily, a comic opera by George V. Hobart and Reginald de Koven, at the Victoria Theatre on Aug. 31.

John H. Havlin and William Garen's The Stain of Guilt at the New Crawford Theatre, Topeka, Kan., on Aug. 23 for a season of fifty-two weeks.

Hickey and Warmington's production of Denman Thompson's The Two Sisters at Wilkesbarre, Pa., on Sept. 7.

C. E. Callahan's Slaves of the Mine at Proctor's Fifty-eighth Street Theatre on Aug. 10.

Ernest Shipman's As You Like It company, at Bar Harbor, Me., on Aug. 21.

Herbert Kelcey and Effie Shannon, in Sherlock Holmes, will open the new theatre at Charleston, Ill., on Aug. 12 with two performances. The regular season of the company will begin on Aug. 15 at Chicago.

Alberta Gallatin will begin rehearsals of Ghosts on Aug. 17 at a private residence on West Forty-second Street, New York. She will open her season on Aug. 31.

AT THE THEATRES

Third Avenue—The Game of Life.

The Third Avenue Theatre opened its season last Saturday night, Aug. 1, with The Game of Life. To anyone who has never attended a first opening of a theatre of this type the scene would be one of interest and keen enjoyment. The house was packed from pit to dome, and many were turned away, some five hundred trying to gain admission in the afternoon, believing there was to be a matinee. By seven o'clock the entrances were jammed, and it took three police officers and two regular doormen to hold back the eager throng of street Arabs, who pushed and crowded to gain a good seat. Once inside the noise at times was deafening. The play itself made the same hit that it did when presented at this house last season, and the company, with but few exceptions, was equal to requirements. John C. Carlyle gave what was probably the best work in the play as Crazy Tate. J. K. Hutchinson as Real Grit and Walter Ravenscroft, Frederick Maynard as George Malcolm, Nye V. Meicham as 19th Kavanaugh, Evelyn Haven as Agnes Ravenscroft, Mabel Morton as Master Walter, Howard G. Douglas as Geoffrey Vaughan, Rolinda Bainbridge as Edith Malcolm and Florence Malcolm, R. C. McGuire as Spiggot and Antonio, Lily Sinclair as Letty Good, and John C. Carlyle later seen as Jose Vandam were all acceptable in their parts. Collin Varrey gave an excellent character sketch as Pedro Gomaro, a Mexican "greaser." The settings and costuming were appropriate, and the audience gave free vent to its enthusiasm.

Proctor's Fifty-eighth Street—My Sweetheart.

My Sweetheart was last week's attraction, with a special cast including Belle Gold, Joseph F. Willard, Robert Cummings, Edna Archer Crawford, Charles Hawkins, Duncan Harris, Rachel Blake, and others. Three Wives to One Husband is this week's bill.

At Other Playhouses.

MAJESTIC.—The Wizard of Oz passes the two hundred and twenty-fifth mark with undiminished success.

MANHATTAN.—The Earl of Pawtucket continues to draw things to this cool and attractive playhouse.

ACADEMY OF MUSIC.—The Christian will open on Thursday night.

NEW STAR.—The Darktown Circus will open this playhouse on Saturday night.

MADISON SQUARE ROOF-GARDEN.—Otoyo proves a pleasing open-air attraction.

TRANSATLANTIC TRAVELERS.

Col. G. V. Hinton, advance agent for Sousa's Band, arrived in New York Wednesday on the *Minneapolis*.

Elise De Vere, who has been engaged by Florenz Ziegfeld, Jr., for the role of the milliner in The Red Feather, arrived last week from Paris.

Theodore Kremer, who has been spending the Summer abroad, will arrive in New York on Wednesday.

Charles Henry Meltzer, of Heinrich Conried's staff, arrived Wednesday from Germany on the Barbarossa. Mr. Meltzer is collaborating with Lieutenant Victor Capul upon the libretto of an opera, in which it is expected that Lulu Glaser will appear. Aime La Chaume will compose the score.

Mabel Nelma, the dramatic soprano, whom Henry W. Savage has engaged for his English Grand Opera company, sailed on Saturday from Genoa.

Rose Stahl, who, with William Bonelli, will star next season in An Aristocrat, has just returned from a brief vacation tour in England. Miss Stahl arrived on the *Minnetonka*, and brought with her many of the costumes and properties to be used in the new production. Mr. Bonelli and Miss Stahl will begin their season late in September.

Elizabeth Tyree returned from England last week.

Among the passengers upon the *New York*, which arrived from England on Saturday were Jules Hurtig, of Hurtig and Seamon, Ted D. Marks, and Maurice Levi.

SAID TO THE MIRROR.

JULIA DEAN: "Kindly deny the statement of your San Francisco correspondent that I am spending my vacation in the Yosemite Valley, as I closed with the Nat Goodwin company in Seattle and came direct to Seabright, N. J., where I am resting with my mother and family."

PEARLE HIGBIE: "I am no longer associated in vaudeville with Victor Moore, and did not appear with him recently in Boston, though my name was used."

WEIS AND MEYERS: "We wish to deny that Fitzgerald Murphy is the author of the melodrama From Rags to Riches. We are the sole owners of this play, which was written by Charles A. Taylor and copyrighted at Washington."

CURRENT AMUSEMENTS

Week Ending August 8.

ACADEMY OF MUSIC—The Christian—1st week—1 to 4 times.
AMERICAN—Closed.
BELASCO—Closed.
BIJOU—Closed.
BROADWAY—Closed.
CARNEGIE HALL—Musical Entertainments.
CASINO—The Runaways—13th week—85 to 91 times.
CIRCLE—Closed.
CRITERION—Closed.
CRYSTAL GARDENS—Burlesque and Vaudeville—7th week—7 to 42 times.
DALY'S—Closed.
DEWEY—Closed.
EDEN MUSEE—Figures in Wax.
EMPIRE—Closed.
FOURTEENTH STREET—Closed.
GARDEN—Closed.
GARRICK—Closed.
GRAND OPERA HOUSE—Moving Pictures.
HARLEM OPERA HOUSE—Closed.
HERALD SQUARE—Closed.
HURTIG AND SEAMON'S—Closed.
IRVING PLACE—Closed.
KEITH'S UNION SQUARE—Vaudeville.
KNICKERBOCKER—Closed.
LION PALACE—Vaudeville.
LONDON—Closed.
MADISON SQUARE—Closed.
MADISON SQUARE GARDEN—Venice in New York—10th week.
MADISON SQUARE ROOF-GARDEN—Japanese Opera—6th week—29 to 34 times.
MAJESTIC THEATRE—The Wizard of Oz—29th week—226 to 232 times.
MANHATTAN—The Earl of Pawtucket—20th week—45 plus 135 to 140 times.
MENDELSSOHN HALL—Musical Entertainments.
METROPOLIS—Closed.
METROPOLITAN OPERA HOUSE—Closed.
MINER'S BOWERY—Closed.
MINER'S EIGHTH AVENUE—Closed.
MRS. OSBORN'S PLAYHOUSE—Closed.
MURRAY HILL—Closed.
NEW GRAND—Closed.
NEW STAR—Darktown Circus Day—1st week—1 time.
NEW YORK—Closed.
OLYMPIC—Closed.
PARADISE ROOF-GARDEN—Punch, Judy and Co. and Vaudeville—10th week—55 to 60 times.
PASTOR'S—Vaudeville.
PEOPLE'S—Closed.
PRINCESS—Closed.
PROCTOR'S FIFTH AVENUE—The Old Coat.
PROCTOR'S FIFTY-EIGHTH STREET—Three Wives to One Husband.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125th STREET—David Garrick.
ST. NICHOLAS GARDEN—Closed.
SAVOY—Closed.
TERRACE GARDEN—Summer Opera—11th week.
THALIA—Closed.
THIRD AVENUE—The Game of Life—2d week—2 to 10 times.
WALLACK'S—Closed.
WEBER AND FIELDS'—Closed.
WEST END—Closed.
WINDSOR—Closed.
VICTORIA—Closed.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

The Curtiss Comedy company attended service in a body on the last Sunday in July in Trinity Episcopal Church, Fort Worth, Texas. The Rev. Robert Hammond Cotton, local chaplain of the Alliance and rector of the church, preached the sermon on the religious and spiritual side of the theatre, and W. W. Heathcote, M.A., also made an address. There was a large congregation present and great interest was manifested both by the local press and the citizens of Fort Worth. It is Mr. Cotton's intention to stir up interest in the Alliance in that and other cities in Texas.

The first and most important article in this week's *Suburban*, published in Boston, is entitled "The Actors' Church Alliance," and is written by the President of the Boston Chapter, the Rev. George W. Shinn, D.D., whose portrait adorns the frontispiece of the magazine. It is an exhaustive and reliable history of the workings of the Alliance, particularly in and around Boston, and gives the *raison d'être* of the whole organization.

Mrs. J. Alexander Brown presided at the regular tea held by the New York Chapter at the headquarters on Thursday afternoon. Among those present were Mrs. Hudson Liston, Maude Amanda Scott, Charles T. Catlin, Mary Louise Woelber, Ethel Moore, the Rev. F. J. Clay Morgan, Margaret E. Towle, Eugene Shakespeare, Marvin Holcombe, and Maggie Breyer. Mrs. W. G. Jones will be the hostess next Thursday afternoon, and all members and friends of the Alliance are cordially invited. Mrs. Claude Hagen will assist. The Rev. Walter E. Bentley, General Secretary, has left town for a few days and will look after Alliance interests in Portland, Me.; St. John, N. B., and Halifax, N. S. The Alliance rooms are open daily from 9 to 5, and visitors are always welcome.

H. S. TABOR DEAD.

H. S. Tabor, who had in recent years appeared in a number of important New York productions, died at Phœnix, Ariz., on July 29, of consumption. For some time during the Spring months of the present year he had been a patient in the Hahnemann Hospital, in this city. He was sent to Phœnix by the Actors' Fund, and his death occurred soon after he arrived there.

Mr. Tabor's home was at Albion, N. Y. He came to New York after graduating from a Western college, in 1896, and was engaged by Daniel Frohman for the Lyceum Theatre company. He remained with that organization for four years playing character bits—in which line of work he was quite successful. After leaving the Lyceum he played at Daly's Theatre in a number of productions. His last engagement was with the Captain Jinks company on the road.

The Actors' Fund has taken charge of the remains, and will bury them.

FLORENCE KINGSLEY INJURED.

Florence Kingsley met with a serious and painful accident while crossing South Street on her way to take the Hartford boat last Wednesday, July 29. She was knocked down by a horse, and while on the ground the animal slipped, falling upon her, and breaking her collar bone and dislocating her shoulder. She was carried on board the boat and taken to Hartford, where she is now resting in St. Francis' Hospital. Miss Kingsley was on her way to Wildwood Villa, Lake Bashan, Modus, Conn., to join her husband, Wright Huntington.

DEATH OF RICHARD BARKER.

Richard Barker, the noted English stage-manager, died in London on Aug. 2. The particulars regarding his death have not yet been received here. Mr. Barker was long connected with the Savoy Theatre, London, and much of the success of the productions there of the Gilbert and Sullivan operas was due to his careful and artistic management. He was well known in America, having had charge of a number of productions of importance in Broadway theatres. He was a close friend of Charles Harris, and was associated with him in many theatrical enterprises.

A UNIQUE PHOTOGRAPH.

Harry C. Stanley, the well-known vaudeville performer, who recently returned from Europe, has presented to THE MIRROR a souvenir in the shape of a photograph of the skull of Cardinal Richelieu. The original photograph was taken in 1895, 253 years after the death of the famous Cardinal, who is buried in the Church de la Sorbone, Paris.

MRS. JONES IN MAJOR ANDRE.

Mrs. W. D. Jones has been engaged by Frank McKee to originate a part in Major Andre at the Savoy Theatre.

MUSIC NOTES.

Some rare musical programmes are delighting thousands of visitors to Ocean Grove.

Francis Rogers has returned from London to fill concert engagements at Newport and Bar Harbor.

Michael Paganini, the violinist, in his suit against the North Jersey Street Railway Company, was awarded a verdict of $12,500 for the loss of a leg.

Duss and his orchestra will make a tour across the continent in October and November under the direction of Loudon Charlton. The soloists are to be Nordica, Fisk and Nahan Franko.

Mascagni is in trouble in Italy. He brought suit in the High Courts because he was deprived of the directorship of the Rossini Conservatoire at Pessaro, and the case was dismissed. Mascagni now intends to appeal to the King of Italy.

Eugenia Mantelli and Robert Grau have lately disagreed over terms of a contract for the Patti tour. Mantelli will not appear with Mme. Patti, but will be singing in California at the time of the Patti concerts.

The United States Marine Band and the band on the training ship Lancaster have received orders not to play ragtime because of its demoralizing effect upon the marines.

Considerable discord has been stirred up in Berlin over the efforts of a Mr. Leichner and some wealthy American patrons to get up a music congress there in commemoration of Wagner. The opposition seems to regard the undertaking as dollar worship instead of a tribute to Wagner.

The Norwegian Singing Societies of the Pacific Coast—and there is one in nearly every city of the Northwest—held their annual session at Everett, Wash., during the past week. An elaborate programme of Scandinavian music was rendered.

The announcement is made that Madame Melba will make an extensive concert tour of this country, beginning in Boston on Oct. 12. The company will include M. Gilibert, Ellison Van Hoose, Ada Sassoli, harpist, and Luella Davies, pianist.

Sig. Joseph Pizzarelli sailed Thursday for a vacation tour of Europe.

Maria Strakosch, a daughter of the late Max Strakosch, was wedded to Dr. George J. King of Providence on Friday.

NED WAYBURN'S OFFER.

Ned Wayburn is offering chorus girls a two years' engagement at a salary according to their ability and with the advantages of playing only the big cities—from two to four weeks in each city—everything furnished, and the benefit of his personal instruction in singing, dancing and stage business. His advertisement in another column for one hundred young women ought to bring him many applications. The tour of his Minstrel Misses includes sixteen weeks in Europe next Summer.

CUES.

Charles Frohman returned from England on July 28. He announces that he has secured new plays by William Gillette, Clyde Fitch, Augustus Thomas, Paul M. Potter, Mrs. Frances Hodgson Burnett, Anthony Hope, R. C. Carton, Captain Marshall, Edward E. Rose, Jerome K. Jerome, Ransom's Folly, by Richard Harding Davis; Gipsy, by Sidney Arthur Jones; Whitewashing Julia, by Henry Arthur Jones; a new play by Pinero, new musical pieces by Ivan Caryll and Seymour Hicks, and Sidney Jones and George Jessop. He has also secured Sardou's The Sorceress, La Rabouilleuse; new plays by Pierre Barton and Pierre Wolf; The Third Moon, by Mme. Fred. Gresac; new plays by Henry Lavaden and Henri Bataille; Lucien Guitry's Crainquebille, Haddon Chambers' dramatization of Le Tour, Yvette by Pierre Barton, and two German plays, The Blind Passenger and The Mountain Climbers. Ethel Barrymore will appear in Cousin Kate by Hubert Henry Davies, Virginia Harned will be seen in The Golden Silence, Irving will present Dante at the Broadway Theatre in November, and William Faversham and Julie Opp will appear in Stephen Phillip's Herod. Mr. Frohman announces that his French company will arrive in October and that, during the season, it will produce Le Main, Les Hommes aux Poupees, Pour Une Etoile and Le Premier Client.

Edna Ewen, late with Howard Kyle, has entirely recovered from a serious trouble with one of her eyes, and is now at her cottage at Vade Mecum Springs, N. C.

Cornelius Gardner, who for four years was business manager of the Frank Daniels company, has accepted a similar position with Kirke La Shelle for Checkers.

Creatore and his Italian band played New Brunswick, N. J., under the auspices of the Elk lodge during the past week. It was a credit to the town that Friday night, which was Wagner night, drew the largest attendance.

OBITUARY.

Mrs. J. H. Washburne, known professionally as Libbie Kirke, died in the Metropolitan Hospital, New York city, on Aug. 2, of cancer. Mrs. Washburne was born in 1860 and had been a professional actress for twenty-three years. She made her first appearance with Haverly's Juvenile Pinafore company in 1880. Next she went into vaudeville, in which she appeared for several seasons, and then she made her dramatic debut with Litt and Davis' company in The Stowaway. For seven seasons she appeared in The Stowaway playing the part of the boy, Chuckey. Later she played in a number of Irish plays with considerable success. Her last appearances were in the dual role of Bessie Burton and Fosey in The Pay Train. The burial will be made by the Actors' Fund in the Fund plot in the Cemetery of the Evergreens.

Jean Davenport Landers died to-day (Tuesday), at her Summer home at Lynn, Mass., after a lingering illness. She had suffered for a long time from cancer, that being the cause of her death. She was the widow of the late Ben Landers. Mrs. Landers completed A Duel of Hearts in collaboration with Frederick Paulding in 1901, and the play was produced at the Academy, in Milwaukee, on Jan. 7 of that year.

Charles Tilden, press agent and advertising agent for F. F. Proctor, accidentally shot and killed himself at his home in Jersey City on July 29. He was found dead in his bed, and it is supposed that while dreaming he fired a revolver that it was his custom to keep under his pillow. He is survived by his wife and two daughters.

Frank Little, an old actor, who played his last engagement at Booth's Theatre, in support of Edwin Booth, died in Brooklyn on July 29 of paralysis and consumption. He had been helpless for many years and had been cared for by the Actors' Fund since 1888. The remains were buried in Calvary Cemetery.

Edward Powell, an actor well known in the profession, died in the French Hospital, New York city, on Aug. 3, after a long illness with heart disease. He was fifty years of age and made his last appearance with Kyrle Bellew in A Gentleman of France. The remains were buried by the Actors' Fund.

Mrs. Emma Catlin Primrose, wife of George H. Primrose, the minstrel, died suddenly at Buffalo, N. Y., on July 29, of paralysis of the heart. Mr. Primrose, who was in Chicago, canceled his engagement there and went at once to Buffalo.

Wylmer Kenneth Rhohart, formerly a member of the More Than Queen company, was drowned while bathing at Westhampton, L. I., on July 26.

Louis Bauer, for many years door keeper at Robinson Theatre, Cincinnati, died in that city on July 29 of consumption.

Anna Poston, a member of the theatrical profession, shot and killed herself at the Inter-Ocean Hotel, Chicago, on July 29.

Charles A. Smith, father-in-law of C. A. Paulscraft, died in New York city on July 18.

VALERIE BERGERE TO STAR.

Valerie Bergere, who so successfully acted Madame Butterfly at the Fifth Avenue Theatre in the Spring of 1901, is to be starred the coming season, under the management of Miller and Kaufman, managers of Forepaugh's and Girard Avenue theatres, Philadelphia, and of several traveling attractions. Miss Bergere's vehicle will be a drama of French social life, by Henry J. W. Dam, called The Red Mouse. The play gives opportunities for some magnificent pictorial effects, which will be provided. Max Freeman is to put The Red Mouse on for Miss Bergere, who was for three years the chief actress in the stock company of the Girard Avenue Theatre, Philadelphia, and afterward was leading woman of the respective companies of the Dearborn Theatre, Chicago, and the Columbia Theatre, Brooklyn. Her first New York city appearances were made as a member of Gustav Amberg's German speaking company in the Irving Place Theatre.

MATTERS OF FACT.

The coming season will introduce Della Pringle to the West with the strongest stock company she has ever carried. There will be sixteen acting people and the most elaborate scenery, and managers can look for something away out of the ordinary. Rehearsals will begin on July 30. For Resurrection the entire production and costumes will be carried, and also costumes for forty supers. Miss Pringle, who saw the Blanche Walsh production, decided that the play would be a tremendous success if produced on the same elaborate scale, and the contracts call for a complete new production in every respect.

The Newman Art Company has just completed some very handsome frames, one of them being for The Earl of Pawtucket, it being on exhibition at the Manhattan Theatre.

Barry Dearborn would like to hear from the Adair, Gregg and Adair Stock company.

Homer Drake has been engaged to finish booking the tour of Valeska Storbeck in Carmen, and all applications for time should be made to him at 142 East Monroe Street, Chicago, Ill.

Born.

LENNON.—A son to Mr. and Mrs. Nestor Lennon, on July 27.

GORDON.—To Mr. and Mrs. James Gordon (Edith Crolius), in New York city, on July 26, a son.

Married.

HORTON—DAVIS.—Walter J. Horton and Ollie Maude Davis, in Brooklyn, on July 29.

WARNER—ST. MARIE.—Jethro Warner and Franklin St. Marie, in Cleveland, O., on July 25.

Died.

BARKER.—Richard Barker, in London, Eng., on Aug. 1.

BAUER.—Louis Bauer, in Cincinnati, O., on July 29, of consumption.

FISH.—Marguerite Fish (Mrs. Charles Warren), in London.

LANDERS.—Jean Davenport Landers, at Lynn, Mass., on Aug. 3, aged 74 years.

LITTLE.—Frank Little, in Brooklyn, on July 29, of paralysis and consumption.

POSTON.—Anna Poston, in Chicago, on July 29.

POWELL.—Edward Powell, in New York city, on Aug. 3, of heart disease, aged 50 years.

PRIMROSE.—Mrs. George H. Primrose, in Buffalo, N. Y., on July 29, of heart disease.

RHOHART.—Wylmer Kenneth Rhohart, at Westhampton, L. I., on July 26, by drowning.

TABOR.—H. S. Tabor, at Phœnix, Ariz., on July 29, of consumption.

TILDEN.—Charles Tilden, in Jersey City, on July 29.

WASHBURNE.—Mrs. J. H. Washburne (Libbie Kirke), in New York city, on Aug. 2, of cancer, aged 43 years.

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4 Browns in the President's Daughter.

Will Report for Rehearsal at 250 W. 38th Street, New York, on Saturday, Aug. 22nd, at 10.30.

Hume Ross and Lewis, Florense Hill, Hamlet and Moore, Clayton and Fox, Myers Sisters, Lettie Holmes, Coy Sisters, Hesen Chase, Everett Kempton, Anna Bythe, Vera Snow, Fred Winchell, Geo. Walters, Lew Hiatt, and Winnie Hamlett's Lady Brass Band. Please acknowledge this call to

CHAS. L. WALTERS, 250 W. 38th Street, New York.

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Bijou Theatre, Richmond, Va.

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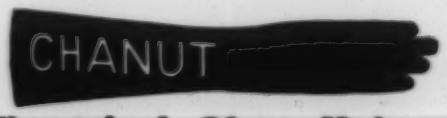

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THEATRES AND ROOF-GARDENS.

Keith's Union Square.

This week's bill includes James Horne and company in An Awful Fix; John Leonard, late of Leonard and Gilmore; Victor Moore, and Emma Littlefield, Mazuz and Mazett, Edgar Bixley and company, Nellie Beaumont, the Three Rixford Brothers, Shannon and Brown, Auguste Dewell, the Castanos, Al. Coleman, the Holdsworths, and the vitagraph.

Tony Pastor's.

The bill includes Edward M. Favor and Edith Sinclair in Cæsar's Angel, Joe and Nellie Doner, James H. Manning and company, Mullen and Corelli, Imhoff and Conn, Hume, Ross and Lewis, Al. Wayne and Irene Lamar, James Brockman, Higgins and Phelps, Steve Jennings, the Francis Trio, Fred Tudor and Lily Jarvis, Hatch Brothers, and the vitagraph.

Proctor's 125th Street.

This week's attraction is David Garrick, with Wallace Erskine in the title-role. Others in the cast are Pearl Landers, Paul McAllister, Duncan Harris, Charles W. King, George Friend, Robert Milton, Margaret Kirker, and Mrs. Deshon. Charlotte Parry is among the vaudeville entertainers.

Proctor's Twenty-third Street.

Heading the bill this week are the Stein-Eretto Family, Harriet Graham and company, Jordan and Welch, Foster and Foster, Frank Fogarty, the De Laskys, Roberts Four, Turner's picks, Reta Curtis, and the vitagraph.

Proctor's Fifth Avenue.

The Old Coat will be presented this week by a cast including Frederick Bond (specially engaged), Hudson Liston, George Edwin Bryant, Thomas M. Reynolds, Claude Cooper, H. Dudley Hawley, Beatrice Morgan, Mattie Earle, Loretta Healy, and Alice Baxter. In the vaudeville are Lenon and St. Claire, Vero Marlowe, and Louis Granat.

Lion Palace.

The entertainers are Maddox and Wayne, Dixon, Burt and Leon, Two Rackettas, Orfeo Quartette, Marion and Pearl, Edna Davenport, Harry Kennedy, Kloran Sisters and Ald. Hoyt.

Paradise Gardens.

The bill includes Aga the Mysterious, Victor's Royal Venetian Band, Gillett's dogs, Rice and Prevost, Juggling Johnsons, Riccobono's horses, Agnes Mahr, Brothers Scott, Josephine Sabel, Edith Helena, Four Nightons, Grant and Grant, and the operetta Punch, Judy and Co.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—The bill last week excited almost continuous laughter, the greatest provokers being Smith and Bryan, Harry Linton, and the Lawrence Sisters. Smith and Bryan were late on the bill, but their conversational bits and clever parodies were exceptionally well received. Their style is somewhat original and their parodies are new and clearly enunciated. Harry Linton and the Lawrence Sisters have a skit in which there is but little dialogue and less plot, but the lines are exceedingly bright. The specialties of the three at the finish were not entirely new but were cleverly executed. Keno, Welch and Melrose were again seen in their grotesque comedy acrobatic work and scored their usual hit. Charles M. Ernest made a decidedly good impression in his songs and monologue and managed to get a satisfactory amount of comedy out of his material, both new and old. One of the most entertaining features of the bill was the specialty offered by the Meredith Sisters. Their costumes were neat and their style of dancing rather original. They are using special costumes and scenery for the song, "Hiawatha," and prove how entertaining a song can be made, no matter how old, when sung right and with proper surroundings. Ziska and King presented many tricks in legerdemain neatly and with adroitness. The comedy man proved an able assistant and won many laughs. Rice and Cady, German language twisters, succeeded very well with their material. Elsie Bernard proved her ability as an entertainer and kept every one in good spirits throughout her clever monologue. The Maxsmiths pleased in a novel club juggling act, and Mart Fuller and Francis Rose again appeared in Slick Dick, but with another finish that may prove better than the old if enacted with confidence. The Folly Trio were a laughing hit in their familiar skit. Wilbur Amos, the Gregsons, and vitagraph filled out the bill.

PARADISE GARDENS.—The new features last week were Victor's Royal Venetian Band and Agnes Mahr. The former were most entertaining and were forced to respond to many encores. Agnes Mahr is a capital favorite with New Yorkers and again proved her ability as an eccentric danseuse. Her dances are all clever and original and her costumes, which include many changes, are tasteful. Other successful holdovers were Gillette's dogs, Rice and Prevost, the Juggling Johnsons, Riccabona's horses, Scott Brothers, Punch, Judy and company, including Josephine Sabel, Edith Helena, the Four Nightons, and Grant and Grant in a clever specialty.

TONY PASTOR'S.—The hit of the bill last week was made by Maddox and Wayne. These young men are favorites here and have greatly improved their turn since their last appearance. They are making use of an old bit of business, that of using imaginary objects and persons, but under a new guise, and get an almost continuous laugh from it. The balance of their material is good and delivered in snappy style. Janet Melville and Evie Stetson proved a laughing hit in their always welcome specialty, in which they have lately introduced many new lines and songs. Miss Stetson's clever work called forth a constant titter from the audience. Miss Melville's imitations were capital. She excelled in her French, Italian and German songs. They have both proved their great value and will be greatly missed by vaudeville patrons everywhere when they finish this their last season together. The Tourist Trio made an admirable showing in their entertaining and original singing act. They are continually changing their material, which is always appreciated. Raymond Teal has been rapidly forging to the front of late and again proved his worth as a single entertainer by his interesting talk and catchy song. The Brooks Brothers were again seen in their well-known skit and made a splendid impression as rapid fire conversationalists, a line of work in which they excel. Orville and Frank have an acrobatic act that for neatness and cleverness is seldom equaled and received a most cordial reception. Josie and Willie Barrows scored in their clever dancing. They have acquired a good lead over their competitors in this direction and show steady improvement. The Rapiers displayed considerable good comedy in their singing and dancing, and Beeson, Malcolm and Beeson, Cook and Hall, the Gagnouxs, and Toledo all came in for their share of applause.

PROCTOR'S TWENTY-THIRD STREET.—Mrs. Odell Williams (Zenaide Vialaire) headed last week's bill in a new sketch of her own entitled Big Sister's Beau. The idea is not original but if properly worked up will prove a good feature. As it stands at present it is rather unsatisfactory, especially at the finish. As the big sister Mrs. Williams was properly demure and sweet, and Lillian Sinnott proved decidedly well placed as the angel child who is continually placing her sister in embarrassing positions. George Pearce made a fairly good impression as the "bean," but a trifle less exaggeration would decidedly help his work. The comedy hit of the bill was made by the Watermelon Trust, a quintet of frolicsome darkies. There is not much plot to their skit, but every action of the two men is the signal for a laugh. Their dialogue is good and their songs are better, but in dancing they excel. Howe, Berry and Walters have a musical act with a most intricate setting representing the inside of a post office. Their ideas are excellent and they make use of every conceivable object in the post office either for their comedy or musical work. Reed's Boston Terriers proved an interesting feature and did many clever tricks. Jean Barremore and company presented Mam'selle Mephisto and won applause for this original bit of material. John Leach were seen in a number of character songs and stories in which he pleased. His ideas as a monologist are somewhat different than the usual, which partly accounts for his success. Le Clair and Bowen do some fairly good comedy acrobatic work, at times using an invisible wire. But this is being done more cleverly by other teams. Lenore and St. Clair in comedy sketch work, Russell and O'Neill in Irish gags, and L. P. Adams all pleased. Dorothy Kenton was excellent in her banjo specialty, as were the Revere Sisters in singing and dancing. New views were also presented by the vitagraph.

PROCTOR'S 125TH STREET.—The three-act farcical comedy The Old Coat was revived at this house last week, and proved a pronounced success. Theodore Hamilton, Thomas M. Reynolds, Frederick Bond and May Vokes won applause for their delightful work, and Ada Levick and Lorna Elliott also pleased. Others in the cast were Joseph Green, Claude Cooper, Arthur Buchanan, H. Dudley Hawley, Marion Mathey and Margaret Kirker. In the vaudeville were Mary Madden and the kalatechnoscope.

PROCTOR'S FIFTH AVENUE.—Lord Chumley was revived last week and scored a big success. Wallace Erskine was seen in the title role and made a pleasing hit, as did also Beatrice Morgan, Alice Gale and Loretta Healy. Others in the cast were Verner Clarges, Paul McAllister, George E. Bryant, George Friend, Albert Roberts, Frank Currier, Alice Baxter and Ethel Wynne. In the vaudeville Reta Curtis was by far the best number offered. Her charming manner and pleasing violin selection proved most entertaining. Quantrelli, in some capital juggling; Reba Kaufman, Edith Richards, Harry A. Brown, Ed. and Josie Evans and the kalatechnoscope filled out the bill.

LION PALACE.—A pleasing bill was furnished by Terry and Elmer, the Lucadoes, the Lambs Four, Martine and Balmo, Crawford Sisters, Reiff Brothers, Harry Dudley, Henry Valberg and Warsaw Brothers.

ST. NICHOLAS GARDEN.—This house was reopened on Saturday evening last with a vaudeville bill headed by the Great Lafayette, who gave his imitations of various band leaders with great success. His travesty on Creatore was a carefully thought out bit of burlesque, and it brought down the house. Tom Eck's loop the loop was a feature that met with great favor, and the barrel jumping of the Deonzo Brothers was loudly applauded. Montgomery and Pearl, Morris and Bowen and others were in the programme, which seemed to please the large audiance.

AN INJUNCTION AGAINST A BALLOON.

Claus Neelson, a farmer who resides near Omaha, Neb., was last week granted an injunction which states that the balloon which arises twice daily from Courtland Beach must not descend upon his property, destroy his crops or frighten his live stock. On several occasions the balloon has alighted on Mr. Neelson's farm and in its gentle progress over the ground has discouraged his crops, frightened several inoffensive and unassuming horses of the laboring class almost into fits, and caused the peaceful cow to kick over the pail. In revenge, it is said, Mr. Neelson has compelled the aeronauts to pay before he would let them remove their property, and on one occasion stood guard over the affair with a shotgun, demanding $20 damage and rent. The balloon was recovered by means of a writ of replevin.

HARRY AND SADIE FIELDS SIGN.

Harry and Sadie Fields, who have been playing a few successful weeks in vaudeville during the Summer months, have again signed with Sullivan, Harris and Woods for their production of Rachel Goldstein. A special set of scenery representing Hester Street has been arranged for them in which to do their specialty, as they have been practically engaged for that alone. Sadie Fields was the first to originate the Jewish fishwoman, now so widely imitated, and the Jewish cake-walk, which is now being featured by so many other actors, was also originated by this clever team.

CUMMINS' INDIANS IN NEW YORK.

Cummins' Indian Congress, which has been at Coney Island during the Summer, will open a season at Madison Square Garden, this city, on Sept. 16, continuing until Sept. 30. There are 300 Indians in the organization, representing forty-two different tribes. W. C. Cunningham is the representative of the company controlling the attraction.

LIFTING THE CUP.

A nautical nonsensicality in one act. The log book by George V. Hobart, the music by Ben M. Jerome and the lyrics by Matt C. Woodward and N. H. Biddle. Produced at the Crystal Gardens on July 27.

Sir Thomas Liftit	James Furey
The Earl of Pawtucket	Junie McCree
August Sauerberger	D. L. Don
Conrad Puffenlotz	Joseph Kane
Giovanni	George All
Ludwig	Tom Collins
Carlo	Willie Collins
Otto	Ben Schwartz
Sandy Hook, Jr.	Wilfred Gerdes
A. D. T. McSlow	Edna McClure
Thomas J. Invention	John Gilroy
Mike McGuire	Junie McCree
Henry Hawkins	William Cameron
Sandy Gillis	Wallace W. Black
Jolly Jack	Jehan Pedini
Sambo Heavyfeet	Arthur Arthur
Ole Olsen	Ollie Norman
Paulovitch	Fred Titus
Pierre Baptiste	Joseph Chalifee
Felipe	Theodore Peters
Helen Type	Emma Carus
Prunella Prue	Reine Davies
Breezie Day	May Taylor
Sarah Snap	Besse Evelyn Gibson
Patrick Shamrock, Jr.	Elizabeth Hawman
Tom Redwitenbine, Jr.	Adah Robertson

Aside from the fact that the nonsensicality (and nonsensicality indeed it was) Lifting the Cup evolved but little that was new or especially pleasing either in stagecraft, humor or music the whole affair was in bad taste, as great pains were taken to impress upon Sir Thomas Lipton, the invited guest of the management, that his chances of winning the trophy which he has sought with such sportsmanlike fairness, gentility and persistence were *nil*. For this was, in fact, the burden not only of their song but of their libretto as well. A burlesque should satirise and caricature, but it should not insult any one—especially one's invited guest. Happily, the welcome that Sir Thomas was accorded by the audience was highly enthusiastic, though whether it eradicated the impression that the skit must have left in his mind is left in doubt by his reply when asked how he had enjoyed the performance, "We are coaling to-night," Sir Thomas said.

Of plot Lifting the Cup has absolutely none. Its lyrics are of the mediocre sort, while its music, though in places tuneful and pleasing, was flavored with many another familiar song that Broadway has heard during the past season. With this rather unpromising material Emma Carus, D. L. Don, Junie McCree, Joseph Kane, William Cameron, and Reine Davis, all of whom are clever, essayed more or less successfully to please a fairly large audience, which, however, seemed to be present more for the purpose of seeing Sir Thomas Lipton than of witnessing the combined efforts of Messrs. Hobart, Jerome, Woodward and Biddle.

The scene of the "nonsensicality" was the deck of the *Erin*, which had been transformed by the management from a steam to a sail yacht, and the entertainment presented was a series of specialties. Emma Carus had several songs, one of which, "Keep on a-Shinin', Silv'ry Moon," was excellent. In this Miss Carus was assisted by a boy soprano who possessed an unusually good voice and who received more applause than did any one other actor.

James Furey impersonated Sir Thomas, and while his make-up was moderately good, he essayed but one line during the whole "nonsensicality." Junie McCree's impersonation of the Earl of Pawtucket was D'Orsayesque in appearance only, his mannerisms and speech being only a fair reproduction of those of the English actor. D. L. Don as the leader of a German band, and Joseph Kane as its piccolo player, created a deal of laughter, though the idea upon which they worked is very, very old. Bedini and Arthur gave their juggling specialty. The work of the former is excellent and an immense amount of crockery was broken with a correspondingly great noise.

The remainder of the performance comprised Dowe and Seymour, Ned Wyburn's Minstrel Misses in their original and pleasing act, The English Pony Ballet, whose work has somewhat improved during the past few weeks; the Harris Orphan Boys' Band, and The Darling of the Gallery Gods.

HAMMERSTEIN'S GRIEVANCE.

Oscar Hammerstein emphatically objects to having plain clothes men attend his Sunday concerts, and has sent to Police Commissioner Greene a letter containing the following:

SIR: I have a grievance; I have had it for several weeks; I am compelled to get rid of it—I need the room.

I am giving Sunday concerts (on Sundays only); the law permits me to give them provided they do not constitute an entertainment. The police seem to think they are an entertainment; some of my audience don't think so; I am ashamed to tell you what they do think. Two of your officers are on the premises every time I hurl one of these concerts; they are not in uniform; but they wear clothes—indisputable evidence of their commendable sense of decency; they discuss the merits and demerits of the performers; one of them on Sunday smiled derisively when my most powerful soprano sang that beautiful hymn, "The Sweetest Death is in Molasses."

Mr. Commissioner, these men don't know the difference between a clarinette solo and an ice cream freezer.

Mr. Commissioner, if you have the right to have the police at my stage, the Sheriff has the right to be in my box-office.

(Perhaps he has.)

Take your officers away; avoid a calamity; at any rate don't let them take seats near the orchestra. The man who runs the trombone is loyal to me; if he sees your men, he'll toot to kill. Yours,

OSCAR HAMMERSTEIN.

MELVILLE AND STETSON TO PART.

Janet Melville and Evie Stetson, who have been together in vaudeville for the last sixteen years, have decided to break partnership. Miss Stetson has signed with Weber and Fields to play the part of a country girl in their new production, which will give her a capital chance to show her comedy talent. Miss Melville will again take up her vocal studies, with the ultimate view of doing a single act in vaudeville comprising her many imitations and character songs, a line of work she has had in preparation for many years and in which she made a tremendous hit when, owing to Miss Stetson's inability to appear, she was obliged to give a single act at the Orpheum at San Francisco.

CHARLES ERNEST IN VAUDEVILLE.

After an absence of several years, Charles Ernest, the well-known black-face singing comedian, has again decided to enter the vaudeville field and will hereafter devote all his future time and attention to this line of work. At one time Mr. Ernest was identified with minstrelsy, having done his specialty in connection with Haverly's, Primrose and West's, and W. S. Cleveland's minstrel troupes, and has on various occasions played a week or so in vaudeville with great success.

BIG SISTER'S BEAU.

Mrs. Odell Williams is rewriting portions of her sketch, Big Sister's Beau, which was seen at Proctor's Twenty-third Street Theatre last week, with special reference to strengthening its climax. Mrs. Williams says too much emphasis was placed on her own appearance in the playlet in the advertising. She did not wish to appear in it at all, and desired to exploit in its leading part Lillian Sinnott, who scored a success as the little sister.

BOSTOCK LOSES CASE.

The Board of General Appraisers last week fixed the valuation of the elephant recently imported by Frank C. Bostock at $700. Mr. Bostock valued the beast at $500 and the customs people said he was worth $800. Pending the settlement of the affair the animal was left in Mr. Bostock's care, he having given a bond to the Government for its safe return. The duty to be paid by Mr. Bostock will amount to $455, or 65 per cent. of the appraised value of the animal. The usual duty is 25 per cent., and the increase is due to the alleged undervaluation when the elephant was imported. Mr. Bostock has a counter claim on the Government for a large amount for the board and lodging of the elephant during the time that the matter has been in dispute.

HOUDINI IN RUSSIA.

MOSCOW, RUSSIA, May 28, 1903 (Russian date).

Friedman, the lawyer, who has taken to the variety stage and is doing a thirty-minute act (in which he makes several good "give me your kind applause" remarks), entitled "True Facts from my Life," has started a lively discussion among the theatrical newspapers, as several performers object to his doing his so-called "monologue" on the ground that his act is out of place on the variety stage, just as a crow would be in a nest of nightingales. Herr Friedman among other "remarks" repeats a speech that he made at one time when he was defending a murderer from the "*Decapitateur*," and which he won. So it appears that he has some interesting matter.

Herr Dir. Pierre Althoff, of Circus Corty, Althoff, has celebrated the golden anniversary of the organization of the circus, of which he is now sole proprietor. It was founded by his grandfather in 1853, and at present is one of the best known in Germany. He travels with his own tent. As a rule the large circuses put up their own buildings in the cities that they visit. I have had several engagements with Herr Dir. Althoff, and found him one of the "best ever." At the present moment the circus is in Darmstadt, the feature being Norton B. Smith, the American horse trainer. It is interesting to know that *Das Programme* is again warning performers against accepting contracts from the management in South American Buenos Ayres, as the management Ghiglione are blamed for causing the ruin of the Circus Frank Brown, which caused so many performers to return to their homes in a moneyless condition. The South American managers are trying to book the acts through the Italian agent, O. Cappacioli in Rome.

Dir. Glück, manager of the Apollo Theatre in Dusseldorf, recently celebrated his tenth anniversary as active manager of that theatre. He was formerly manager of the Apollo Theatre in Berlin, and it is to him the credit is given of having saved the house from Ruin. The Apollo Theatre in Berlin used to be a sort of opposition to the Wintergarten, but after they found out that their ballets and operettas drew they cut out almost all of the variety numbers and booked only a few every month. The Apollo is the theatre that paid Yvette Guilbert the unheard of sum of 3,000 francs nightly salary, and engaged her for two weeks, which translated into American money means that she received a salary of close to $4,100 weekly for a twelve-minute act. This is not a newspaper story, as Carl Edward Pollak made the contract and showed me the original. This was for Guilbert's first visit to Berlin, and on her last visit, this Winter, her salary was only 1,000 francs nightly. When I say "only" I don't want to say that that is a small salary, for that salary is more than I could earn in a minute. The manager who took the first "*Uberbrettle*" to Holland has been thrown into prison in Berlin for having too freely spoken his mind about the German Kaiser in a café in Holland. This is often the case. A performer when in a foreign country says things about his own country that he would not dare do at home, thinking that he has that right, but if the fact is reported no sooner has he landed in his own country than he will find the police awaiting his arrival.

In Circus Cinslili a bear trainer named Klonberg was showing a trained bear riding jockey fashion on a horse when a man entered the circus with a large dog. The bear paid no heed to his work and soon lost his balance. In falling he tried to save himself, and dug his sharp claws into the sides of the horse. This frightened the horse and he rushed all over the ring, trampling down his trainer, and at last fell, breaking the bear's right front paw and fearfully crushing Herr Klonberg. When taken to the hospital it was found that all of his ribs were broken. The two animals were taken in charge by the Prevention of Cruelty to Animals Society.

In Oes Budavar the Two D'Orvilles, who work on a high wire, met with a bad accident on May 24. One of their tricks, which is performed by the sisters, is called the "Death Slide." When sliding at a terrific speed the strap broke, and the young woman was hurled to the hard pavement, a distance of over forty feet from the ground, as the performance occurred in the open garden. When picked up she was unconscious. There is little hope for her recovery, as her skull is fractured and she has internal injuries.

There is talk among the variety artists of starting a circuit on the order of the Moss and Thornton tour in England, as so many German acts are out of engagements. They think they could give work to a lot of acts if they had their own theatres, and so they could, but by the time they get them my hair will be white if I live that long. The chief mover of this "move" is Clermont, the animal trainer, who is now busy telling how we will "do it."

As I was writing this letter THE MIRROR came, per the lazy Russian post, and I have read with deep regret of the death of "Biff" Hall. While I have never had the pleasure of knowing him personally I always read his letters with relish, and great was my surprise to hear that he has gone to the "Great Beyond."

HARRY HOUDINI.

A BIG PICNIC.

The Words and Music Club, sixty strong, held its first annual picnic at Oakwood, Staten Island, on Sunday, Aug. 2, and it proved a decided success. A jollier, happier crowd of writers and composers has seldom been seen together. The big parade, the big ball game, the big dinner, the big dip in the ocean, the big minstrel first part and the big races actually happened. The ball game between the word-writers and the music-writers proved the most interesting feature of the day. It was won by the music-writers, the score being 9 to 1. Al. Trahern scored the only run made by the word-writers. Fred Mills covered himself with glory as umpire. Montgomery and Pearl, with their big cowboy band; Ren Shields, with his big side show and "world of wonders," and Eugene Elsworth and his soda-pop fountain all came in for no little praise. F. A. Mills and Ren Shields may feel justly proud of their success as leaders. They announce a "Big Smoker" for the Words and Music Club in the near future.

TED D. MARKS ARRIVES.

Ted D. Marks, the international agent, arrived in New York from Europe on Saturday last. The principal novelty engaged by him on the other side is a band of twenty women harpists, led by Isabella Rosati Caserini. Mr. Marks enjoyed his trip immensely, and managed to combine business and pleasure in proper proportions.

VAUDEVILLE JOTTINGS.

Marion Littlefield, the well-known contralto, has signed contracts for a season of concert work, under the management of the Redpath Lyceum Bureau, commencing Oct. 12 and closing Feb. 1, 1904. She will open her vaudeville season on Feb. 15 at Keith's Union Square, with Philadelphia, Providence, Boston and other circuits to follow.

George S. Fell, manager of E. E. Rice's Show Girl co., will again cater to society by presenting a high class vaudeville entertainment, headed by Elita Proctor Otis, on the lawn of the New Mathewson, at Narragansett, on Friday evening, Aug. 7.

P. C. Armstrong has made arrangements with Mr. Dial, of the Ladies' Ivanhoe Brass Band, to take eight of his girls who can sing, dance and play different instruments, and will combine them with his marvelous electrical ballet. It will make one of the largest vaudeville acts ever produced in America and will open the Chicago Opera House early in September.

The vaudeville entertainment on the roof-garden of the Hotel Belleclaire has been discontinued by

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

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"LITTLE" ELSIE JANIS

The American Cissy Loftus

Hopkins Park, Kansas City, this week, and then St. Joseph, Mo.; Oklahoma three weeks; Masonic Temple, Chicago, Sept. 6.

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And TWO EXCELLENT OFFERS for LONDON, ENGLAND.

One of the many press opinions, endorsed by the public.

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Return date on Keith circuit, August 10.

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HE SINGS AND TALKS.

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Taking it easy lately, but keeping the red flag out for pirates and storing all good ideas for use this coming season. Keep your vision clear and you'll pick the winners every performance.

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THREE ALEXANDER BROS. and JAMES B. BRADY.

Re-engaged next season for Gus Hill's McFadden's Row of Flats.

WM. CAHILL

THE MAN FROM IRELAND.

Keith's, Boston, last week. Keith's, Philadelphia, this week. Next season with the Imro Fox Show. Business interests looked after by JO PAIGE SMITH and WILLIAM MORRIS.

RASTUS and BANKS

"THE MAJOR AND THE MAID."

Kept them busy. Last week, Waldameer Park, Erie, Pa.

Next season with THE TWO SISTERS CO.

THE MUSICAL LAUGH MAKERS.

FRED ECKHOFF AND GORDON ANNA

This week at Dorney Park, Allentown, Pa.

J. A. MURPHY AND ELOISE WILLARD

The Sky Scrapers of Conversational Comedy.

Robinson Park, Ft. Wayne, Ind., Aug. 2. "Have a Doughnut?"

Owley AND Randall

In TUMBLING TOM.

"Owley and Randall in the Tumbling Tom act is one in which Tumbling Tom and the attractive lady are rare jugglers who make their skill subservient to comedy."—*Boston Post.*

This week, Lakeside Park, Syracuse, N. Y.

JAMES RICHMOND GLENROY

The Man with the Green Gloves.

Hoeing corn at Borough Park!

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Best equipped Property Shop in New York. We make anything used back of the Curtain.

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Write for English, French and American [illegible]

Manager Roblee until the Winter season, when the regular Thursday night entertainments will be given in the dining-room of that popular hotel.

The Two Little Pucks have been engaged by William T. Keough to play the newsboy and newsgirl roles in his production of The Child Wife.

Raleigh and Board were engaged by Manager Fuller as the feature act at Mobley Park, Rome, Ga., July 20-25, during the encampment of the Fifth Georgia Regiment, scoring a big success in their sketch.

Edwin Maynard, who made such a success at Tony Pastor's recently in his clever comedietta, Our Millionaire Cousin, is contemplating another season in vaudeville. He will be assisted, as heretofore, by Sara and Mary McDonald.

Jones and Sutton are this week at Great Barrington, Mass. They recently made a substantial real estate investment at Willow Dale Park, Lowell, Mass., where they contemplate building this Fall.

Casey and Le Clair have just concluded a very pleasant vacation at Hoag Lake, Woonsocket, R. I., where they enjoyed the hospitality of Superintendent Young, of the Woonsocket Street Railroad Co., and are now rehearsing with Frank D. Bryan's The Funny Mr. Dooley co. for the coming season.

Joseph Carroll, of Fisher and Carroll, who has been taking the baths at Mt. Clemens, Mich., has greatly improved in health and will be in New York on Aug. 5 to arrange the balance of their time for the coming season.

Drawee, the comedy juggler, has now worked his original material into such splendid shape that he is becoming more in demand each season. He is the only juggler using a trained dog as a comedy assistant, and has, in addition, a darkey attendant.

Louis Leon Hall, last season leading man at Forepaugh's Philadelphia Theatre, has been engaged by Amy Lee as her principal male support in her forthcoming starring tour in vaudeville, which opened auspiciously at Proctor's Fifty-eighth Street Theatre on July 19.

The Great Burkhart Show, which will open in October, will play the larger one-night and three-night stands in Pennsylvania, Ohio, Virginia, West Virginia, New York and Illinois. There will be a capital vaudeville bill, including the Great Burkhart. For the season of 1904 five headline acts have been engaged.

Mabel Lloyd, now appearing at the Madison Square Roof-Garden in Otoyo, will, on Aug. 10, begin a three weeks' engagement on the Shea Circuit, opening at Buffalo, in a monologue by Eugene Presbrey, entitled Mistakes Will Happen.

Mr. and Mrs. Fred D. Lucier will not go with Broadhurst and Currie's production of A Son of Rest, but will play vaudeville dates exclusively during the coming season.

Lillian Re Roy, "the little girl with the big voice," has been making wonderful progress in her voice culture, and will this Fall return to the stage, either in a musical production or in vaudeville.

Abbott Davison, formerly with Marie Cahill and later of the Otoyo co., has again returned to vaudeville. He has an entirely new monologue and many new comic songs, and will open at Proctor's Theatre, Newark, on Aug. 3.

Mr. and Mrs. Nell Litchfield will open their season in England on July 25, 1904. Thomas Holmes, of Oliver and Holmes, has arranged a splendid season of bookings for them. They are well booked up on this side until that time.

The Floating Roof-Garden, steamer "Grand Republic," catered to splendid attendance all last week, as did also the "General Slocum," which runs to Rockaway. The same bill held good on each and included May Ward, Nat S. Jerome, Barr and Evans, Ford Sisters, Harry B. Lester, and Cole and Warner. A good bill is offered this week, and many feature acts have been engaged for future dates.

Harcourt and May will close a pleasant twelve weeks' engagement at the Empire Theatre, Ashtabula Harbor, O., on Aug. 8.

The Great Gay, handcuff manipulator, has been held over for one more week at Oak Summit Park, Evansville, Ind., and is scoring heavily.

Menifee Johnstone and co. will open his vaudeville season on Aug. 10 at Keith's Theatre, Boston, with Union Square and Philadelphia to follow. He will present the one-act comedy, The Golden Rose, by Edmund Day.

The bill at Frank's Opera House, Bayonne, N. J., this week includes the Broadway Octette, Hafford and Worth, the Millership Sisters, Arthur Fletcher, Whitley and Bell, Tom Ripley, Mattie Lockett, and Paul Barnes and co.

The features of the vaudeville bill at the New Matheweson Hotel, Narragansett, are Elita Proctor Otis, Conroy and McDonald, York and Adams, the Katuma Imperial Troupe of Japs, "Happy" Fanny Fields, the Four Mills, the Gebest Sisters, and William Tompkins.

The Browning Sisters will close their park season of twenty weeks with the Wells' circuit, and will be at home again in eight weeks. They are now playing their third consecutive week at Columbia, S. C.

The saddening news that there will be no "hoochee-coochee" on the Midway at the St. Louis Exposition next year will bring sorrow to the hearts of the rural visitors. It seems that the Egyptian Government protested against the festive dancers, and unless the present plans are changed they will not be in evidence.

Zelma Rawlston has arrived safely on the other side, and expects to enjoy a very pleasant vacation in England, France and Germany.

Mr. and Mrs. Tony Pastor gave a lawn party at the pretty home in Elmhurst, L. I., on Sunday afternoon last that was largely attended and very much enjoyed.

Merritt and Rosella, after closing their park season, will produce their new act, for which they already have some excellent booking. The only features of the old act that they have retained are the dancing and acrobatic work.

Burton and Brookes have been engaged for the Behman Show, season 1903-4, and will put on a new act, entitled A Can of Humor, which promises to eclipse anything they have done heretofore and for which they will carry a special setting. The costumes are very elaborate, and the act is very novel.

After a successful season of ten weeks over the Boom circuit of parks Tilson and Richings will return to New York Aug. 10, with some good bookings to follow.

Vernon's Vaudevilles will close its fourth Summer season in Oyster Bay on Aug. 22.

Lew Dockstader and his minstrel co. had a week of phenomenal business at Young's Pier, Atlantic City, standing room only being the rule at every performance. Mr. Dockstader was forced to respond to nine or ten encores every evening. Manager James H. Decker has made arrangements to play a four weeks' engagement at the Pier next Summer. This week the co. plays Saratoga, Newport and other resorts, and will then begin over the regular route, playing the best houses in every city. Both star and manager are highly elated over the reception accorded the new organization by press and public.

Al. Friend, the Hebrew comedian, who is at Tony Pastor's this week, has charge of the entertainment for the benefit of the musicians at the Germania Hotel, Arverne, L. I., on Friday evening, Aug. 7.

Walter Turner and Lila Blow may go over the Orpheum circuit with their sketch, At the Turf Inn, which had a run of three weeks at Proctor's theatres.

One of Hagenbeck's elephants is in training to shoot the chutes at Luna Park, Coney Island, tomorrow, which will be "Carnival Day" at the park, and for which a number of special attractions have been arranged.

It is said that a troupe similar to Ned Wayburn's Minstrel Misses has been organized here to be sent to Europe.

Eugene A. Whyte, the vaudeville agent, writes THE MIRROR from Lancaster, Pa., expressing his astonishment and delight at the beauties of the new theatre at Rocky Springs Park, which opened on July 27, with vaudeville as the attraction, scoring a great success, as the programme was excellent. It included the Three Jacksons, Short and Edwards, Barrett, Belle and Barrett, Emma Weston, Etta Stetson, and Bert Lennon. Mr. Whyte reports that business was good throughout the week.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Adams, Geo. H., and Co.—Cedar Point Park, Sandusky, O., 2-8. Summer Park, Lima, 9-15.
Adams, James R., and Co.—Luna Park, Coney Island, May 30—indefinite.
Adamani and Taylor—Shea's, Buffalo, 3-8. Hoag Lake Park, Woonsocket, 10-15.
Adonis Trio—Proctor's, Newark, 3-8.
Aga—Hammerstein's, N. Y., July 27-8.
Agoust and Weston—Morrison's, Rockaway Beach, N. Y., 3-8.
Alcedos, The—Stanton Park, Steubenville, O., 3-8.
Alexius—Henderson's, Coney Island, 3-8.
Antrim and Peters—Guvernator's, Atlantic City, July 27-8.
Anderson—Guvenator's, Atlantic City, 3-8.
Anderson, Madge—Crescent Park, Providence, 3-8.
Arensen—O. H., Chicago, 3-8.
Armstrong and Holly—Mannion Park, St. Louis, 2-8.
Armstrong and Wright—Fostoria, O., 3-8.
Arnim and Wagner—O. H., Chicago, 3-8.
Ashton, Margaret—Palace, Hull, Eng., 3-8. Empire, Liverpool, 10-15.
Bailey and Madison—Forest Park, St. Louis, 17-22.
Barrows, Jas. O.—Keith's, Boston, 3-8.
Barry and Johnson—O. H., Chicago, 3-8.
Bassett, Mortimer—North Adams, 3-8.
Baxley, Edgar, and Co.—Keith's, N. Y., 3-8.
Beaumont, Nellie—Keith's, N. Y., 3-8.
Beeson, Malcolm and Beeson—Pastor's, N. Y., July 27-8.
Bernard, Elsie—Keith's, Phila., 3-8.
Blackbirds, Six—Idora Park, Youngstown, 3-8.
Bloom, Lew, and Jane Cooper—Brighton Beach, 3-8.
Boniface and Waltsinger—Columbia, St. Louis, 3-8.
Boyle, Harry and Charles—Columbia, St. Louis, 3-8.
Brown and Shannon—Keith's, N. Y., 3-8.
Brown, Lulu—A. and S., Boston, 3-8.
Bruns and Nina—Ramona, Grand Rapids, 3-8. O. H., Granville, O., 10-17.
Bnoman and Adelle—Jamestown, N. Y., June 24—indefinite.
Burns, Harry—Iron Pier, Syracuse, 3-8.
Burton and Brookes—Lake Contrary Casino, St. Joseph, 3-8. Forest Park Highlands, St. Louis, 9-15.
Burton and Burton—O. H., Chicago, 3-8.
Burton and Reveille—Novelty, Oakland, Cal., 3-15.
Burton, H. B.—Subelski Circuit, California, 3-15.
Butler, Amy—Henderson's Coney Island, 3-8.
Carter and Bluford—Idora Park, Youngstown, 3-8.
Casads, The—Lakeside, Dayton, 3-8.
Case, Charlie—Masonic Temple, Chicago, 3-8.
Cashmore and Florence—West End Heights, St. Louis, 3-8.

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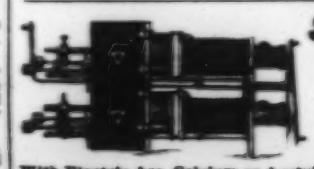

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Castanna, The—Keith's, New York city, 3-8.
Chamberlains, The—Keith's, Phila., 3-8.
Charles, Carl—Springfield, O., 3-8.
Cherry and Bates—Middletown, Conn., 3-8.
Chester, Chas.—Palace, Salt Lake, July 27-8.
Clark and Duncan—Rock Spring Park, E. Liverpool, O., 3-9.
Clarke, Wilfred, and Co.—St. Louis, 3-8.
Claussen Sisters—Guvernator's, Atlantic City, July 27-8.
Clayton, Jenkins and Jasper—Canterbury, London, 3-29.
Clifford and Hall—Keith's, Boston, 3-8.
Coakley and McBride—Pastor's, N. Y., 3-8.
Colby and Way—Proctor's, Newark, 3-8.
Colby Family—Ingersoll Park, Des Moines, 2-8.
Coleman, Al.—Keith's, N. Y., 3-8.
Collins and Hart—Keith's, Boston, 3-8.
Conley and Klein—Columbia, St. Louis, 3-8.
Conly, Frank—Keith's, Phila., 3-8.
Cotton's Darkeys—St. Paul, Minn., July 27-8.
Couture and Gillette—Oxbridge, Mass., 3-8.
Crane Brothers—Point of Pines, Boston, 3-8.
Daly and Moran—Columbia, St. Louis, 3-8.
Damitrescee-Van Auken and Vanneman—Chicago, 3-8.
Daniels, Walter—Keith's, Boston, 3-8.
Darmody—Nashville, Tenn., 3-8.
DAVIS AND MACAULEY—Chesaning, Mich., 2-15, Ingersoll Park, Des Moines, 17-22.
Davis and Walker—Keith's, Boston, 3-8.
Davis, Jessie Bartlett—Masonic Temple, Chicago, 3-8.
De Fay Sisters—Henderson's, Coney Island, 3-8.
Derenda and Breen—Keith's, Boston, 3-8.
Dewell, Auguste—Keith's, N. Y., 3-8.
Didene Duo—A. and S., Boston, 3-8.
Dixon, Bowers and Dixon—Henderson's, Coney Island, 3-8.
Dockray, Will—Lake Massa Kesic, Manchester, N. H., 3-8.
DOCKSTADTY SISTERS—Palace, London, 17-31.
Dolan, Roger and Belle—Hartford, Conn., 3-8.
Doner, Joe and Nellie—Pastor's, N. Y., 3-8.
Donovan, Fannie—Avenue, Detroit, 2-8.
Drane, Sam D.—Park, Lexington, Mass., 3-8.
Drawee—Ingersol Park, Des Moines, 2-8, Sans Souci Park, Chicago, 9-15.
Dunbar, Irene—Henderson's, Coney Island, 3-8.
Duncan, A. O.—Temple, Detroit, 3-8.
Eckhoff and Gordon—Dorney Park, Allentown, Pa., 3-8.
Eldridge, Press—Forest Park Highlands, St. Louis, 2-8, Forest Park, Kansas City, 9-15.
Emerald Trio—A. and S., Coston, 3-8.
Emmett, Hugh—Shields' Park, Walla Walla, Wash., 2-8.
English Pony Ballet—Crystal Gardens, New York city, 3-8.
Eretto Family—Proctor's 5th Ave., N. Y., 3-8.
Ernest, Charles M.—Keith's, Boston, 3-8.
Fadette Orchestra—Keith's, Boston, July 27-8.
Faire, Anita—Lima, O., 3-8.
Farley, Jas. and Bonnie—Park, Woonsocket, R. I., 3-8.
Favor and Sinclair—Pastor's, New York city, 3-8.
Felardo and Gorman—Southern, Pittsburg, 3-8.
Ferguson and Passmore—Mannion's Park, St. Louis, 2-8.
FIELDS, W. C.—Harry Ricard's, Sydney, Australia—indefinite.
FISHER, MR. AND MRS. PERKINS—Lakeside, Akron, O., 3-8.
Fitzgerald, Gertrude B.—Point of Pines, Boston, 3-8.
Fletcher, Chas. Leonard—Temple, Detroit, 17-22.
Fleury Trio—Shea's, Buffalo, 3-8.
Florede, Nellie—Electric Park, Baltimore, 3-8, Washington Park, Bayonne, 10-15.
Flynn, Barney—A. and S., Boston, 3-8.
Flynn, Dolly—A. and S., Boston, 3-8.
Follett, Lonnie—Munroe Park, Toronto, Can., 3-8.
Foster and Foster—Proctor's 5th Ave., N. Y., 3-8.
Fox, Will H.—Burt's Casino Park, Toledo, 3-8, Chester Park, Cincinnati, 10-15.
Francelli and Lewis—Southern, Pittsburg, 3-8.
Franklin, Kathleen—Rock Springs Park, East Liverpool, O., 3-8.
Friend, Al.—Pastor's, N. Y., 3-8.
Fulgora, Robt., and Co.—Columbia, St. Louis, 3-8.
Gallando—Keith's, Phila., 3-8.
Gardner and Madden—Point of Pines, Boston, 3-8.
Gassman, Josephine—Masonic Temple, Chicago, 3-8.
Gates and Nelson—Henderson's, Coney Island, 3-8.
Gavin and Platt—Southbridge, Mass., 3-8, Attleboro, 9-15.
Gibson Girls—Forst Keeler, Milwaukee, 2-8.
Gilbert, Jno.—Temple, Detroit, 3-8.
Gillett's Dogs—Hammerstein's, N. Y., 3-8.
Girard and Gardner—Temple, Detroit, 3-8.
Gleason, John and Bertha—Keith's, Phila., 3-8.
Gloss, Chas., and Son—O. H., Chicago, 3-8.
Goggin and Davis—Empire, Newport, 3-8.
Goodwin Bros.—A. and S., Boston, 3-8.
Gorden, Don—Casino, Terre Haute, Ind., 2-8, Reeves Park, Fostoria, 9-15.
Gordon and Hayes—Lakeside, Akron, 3-8.
Gotham Comedy Four—Henderson's, Coney Island, July 27-8.
Gourley Brothers—Dunkirk, N. Y., 3-8.
Graham, Ethel—A. and S., Boston, 3-8.
Graham, Harriet, and Co.—Proctor's 5th Ave., N. Y., 3-8.
Grant and Grant—Paradise Gardens N. Y., July 27-8.
Grant, Sydney—Morrison's, Rockaway Beach, 3-8.
Gray and Graham—New Haven, Conn., 3-8.
Gregoons, The—Keith's, Phila., 3-8.
Hall, Artie—Columbia, St. Louis, 3-8.
Harmony Four—Delmar Gardens, Oklahoma City, O. T., July 29—indefinite.
Harringtons, The—A. and S., Boston, 3-8.
Hart, Edward, and Mlle. Bessie—Highland Park, York, Pa., 3-8.
Harver, W. S., and Co.—Crescent Park, Providence, 3-8.
Hatch Bros.—Pastor's, N. Y., 3-8.
Hathaway Sisters—A. and S., Boston, 3-8.
Hayes, Edmund, and Co.—Brighton Beach, 3-8.
Heclow, Charles—Chester Park, Cincinnati, 2-8, Lakeside Park, Akron, 10-15.
Hefron, Tom—Guvenator's, Atlantic City, July 27-8.
Held, Lillian—A. and S., Boston, 3-8.
Helena, Edith—Paradise Gardens, N. Y., July 27-8.
Henderson and Ross—Bellevue Park, Toledo, 2-8, Temple, Detroit, 10-15.
Henry and Franks—A. and S., Boston, 3-8.
Heyman, Joe—Stanton Park, Steubenville, 3-8.
Hill and Whittaker—Park, Lexington, Mass., 3-8.
Hillyers, Three—Captain's Pier, Bath Beach, N. Y., June 15—indefinite.
Hines and Remington—Farm, Toledo, 10-15, Olympic, Chicago, 24-29.
Hobbs, The Two—Casino, Put-in-Bay, 3-15.
Hoey and Lee—Henderson's, Coney Island, 3-8.
Hogan, Ernest—Keith's, Phila., 3-8.
Holdsworths, The—Keith's, N. Y., 3-8.
Holmes and Waldon—Casino—Kalamazoo, 3-8.
Holt, Alf—Suburban, St. Louis, 3-8.
Horne, Jas., and Co.—Keith's, N. Y., 3-8.
Howard and Bland—Keith's, Phila., 3-8.
Howard Brothers—Farm, Toledo, 3-8.
Howard Sisters—Delmar Park, Oklahoma City, 3-8.
Huehn, Musical—Electric Park, Utica, 3-8.
Humes and Lewis—Shea's, Buffalo, 3-8.
Imhoff and Conn—Pastor's, N. Y. city, 3-8.
Ingham, Lee—O. H., Chicago, 3-8.
Janis, Little Elsie—Hopkins, Kansas City, 3-8, St. Joseph 10-15.
Jeanre and Renaud—Greenville, S. C., 3-8.
Jennings, Steve—Pastor's, N. Y., 3-8.
Johnson and Wells—O. H., Chicago, 3-8.
Johnson, Davenport and Lorella—Keith's, Phila., 3-8.
Jolly Jef—Temple, Detroit, 3-8.
Jones and Sutton—Great Barrrington, Mass., 3-8.
Jordan and Crouch—Masonic Temple, Chicago, 2-8, Sans Souci Park, Chicago, 9-15.
Juggling Johnsons—Hammerstein's, N. Y. city, 3-8.
Juggling Mathieus—Masonic Temple, Chicago, 2-8.
Kane, Leonard—Freebody Park, Newport, R. I., 3-8.
Keane, J. Warren—Hill's Grove, Trenton, 3-8.
Keatons, The—St. Joseph, Mo., 3-8, Ingersoll Park, Des Moines, 9-15.
Kenton, Dorothy—Proctor's, Newark, 3-8.
Kerns and Cole—Ramona, Grand Rapids, 3-8.
King, Joe—Glendale Park, Nashville, Tenn., 3-15.
Klein, Ott Brothers and Nickerson—Erb's Casino, North Beach, 3-8, M. H., North Beach, 10-15.
Koppe—Springlake Park, Trenton, N. J., 3-8, Casino, Ocean City, 10-15.
Lackey, Emmalyn, and Co.—Pastor's, N. Y., 3-8.
La Fond, Charles—Temple, Detroit, 3-8.
La Moines, The—Riverview Park, Aurora, Ill., 3-8.
Lamonts, The Two—Bellevue Park, Toledo, 2-8.
Lancaster, Jno.—Keith's, Boston, 3-8.
Latimore and Lee—Olympia Park, McKeesport, 3-8.
Lavigne Sisters—O. H., Chicago, 3-8.
Lawlor, Chas. B.—Temple, Detroit, 3-8.
Lawrence, Al.—Bellevue Park, Toledo, 3-8, Summer Park, Montreal, 17-22.
Le Bar—Cleveland, 3-8.
Le Clair and West—Weast's, Peoria, 3-8.
Le Clair, John—West End, New Orleans, July 27-8.
Le Coy, Jessie—A. and S., Boston, 3-8.
Lees, The—Orpheum, Terre Haute, 3-8.
Leighton and Leighton—Roanoke, 3-8.
Leona and Leona—Shields' Park, Walla Walla, Wash., 3-8.
Leonard, Jno.—Keith's, N. Y., 3-8.
Leonard and Leonard—Casino, North Beach, 3-8.
Leissering Duo—Columbia, St. Louis, 3-8.
Lester, Harry—Proctor's 5th Ave., N. Y., 3-8.
Levina and Gray—Southern, Pittsburg, 3-8.
Le Vine and Alma—Bath Beach, 3-8.
Lewis and Ryan—Shea's, Buffalo, 3-8.
Linden and Keeley—Guvernator's, Atlantic City, July 27-8.
Litchfield, Mr. and Mrs. Nell—Riverton Park, Portland, Me., 3-8.
Livingston, Frank—Point of Pines, Boston, 3-8.
Lloyd, Anna—Henderson's, Coney Island, 3-8.
Lloyd, Herbert—Isle of Pines, Charleston, S. C., 3-8.
Loftus, Cissie—Masonic Temple, Chicago, 3-8.
Lorette, H. M.—Central Park, Dover, N. H., 3-8.
Lovitts, The—Idora Park, Youngstown, 3-8.
Lucados, The—Keith's, Boston, 3-8.
Lulaine Darrell Trio—Palace, Derby, Eng., 3-8.
Lynn Cadet Band—Point of Pines, Boston, 3-8.
Lyons, The Juggler—Henderson's, Coney Island, 3-8.
McCann Family—Marion, O., 3-8.
McCarthy, Myles—Pastor's, N. Y., 3-8.
McCune and Grant—Woodlynne Park, Camden, 3-8.
McGilvay, Arthur—Point of Pines, Boston, 3-8.
McIntyre and Rice—Park, Lexington, Mass., 3-8.
McMahon—Point of Pines, Boston, 3-8.
Mack and Elliott—Ramona Park, Grand Rapids, Mich., 2-8.
Mahr, Agnes—Paradise Gardens, N. Y., July 27-8.
Manola, Marion—Point of Pines, Boston, 3-8.
Marcel, Jean, and Co.—Brighton Beach, 3-8.
Mardo—Cascade Park, New Castle, Pa., 3-8.
Margesons, The—Comique, Seattle—indefinite.
Marsh and Sartella—Columbia, St. Louis, 3-8.
Martini and Millian—O. H., Chicago, 3-8.
Marvelle and Gleason—Sheedy's, Pawtucket, R. I., 3-8.
Mathieus, Juggling—Masonic Temple, Chicago, 2-8.
Mazuz and Mazette—Keith's, N. Y., 3-8.
Maxsmith Duo—Keith's, Phila., 3-8.
Meers, Three—Alhambra, Blackpool, Eng., 3-8.
Memfee, Johnstone, and Co.—Keith's, Boston, 10-15, Keith's, N. Y., 17-22.
Meredith Sisters—Keith's, Phila., 3-8.
Milani Trio—Brighton Beach, 3-8.
Miles and Nitram—Mills Park, Trenton, 3-8.
Millard Bros.—Quebec, Can., 3-8.
Mitchells, The—Boston, 3-8.
Montrell—Aumont, Moscow, Russia, July 1-Aug. 16.
Montrose Troupe—Temple, Detroit, July 27-8.
Moore and Littlefield—Keith's, N. Y., 3-8, Empire, Hoboken, 31-Sept. 5.
Moran, Pauline—Delmar Gardens, Oklahoma City, I. T., July 28-3.
Mortons, Three—Morrison's, Rockaway Beach, N. Y., 3-8.
Mudge, Eva—Forest Park, St. Louis, 2-8, Hpkins' Park, Kansas City, 9-15.
Mulley and Borelli—Pastor's, N. Y., 3-8.
Murphy and Murphy—Henderson's, Coney Island, 3-8.
Murphy and Willard—Robinson Park, Ft. Wayne, 2-8.
Murray, Ferguson and Dupree—Oak Summit Park, Evansville, Ind., 3-8.
Nagel and Adams—Doyle's Pavilion, Atlantic City, 3-8.
Nawn, Tom, and Co.—Keith's, Phila., 3-8.
Nichols and Croix—Southern Park, Pittsburg, 3-8.
Nobles, Milton and Dolly—Shea's, Buffalo, 3-8.
Nightons, Four—Paradise Gardens, N. Y., July 27-8.
North, Hattie—Southern Park, Pittsburg, 3-8.
North, South and Dixie—Portland, Ore., 3-8.
Nosses, The Five—Columbia, St. Louis, 3-8, San Souci, Chicago, 10-15.
O'Brien and Buckley—Temple, Detroit, 3-8.
O'Brien and Havel—Morrison's, Rockaway Beach, N. Y., 3-8.
Owley and Randall—Lakeside Park, Syracuse, 3-8, Monroe Park, Toronto, 10-15.
Palamo Trio—Shields' Park, Walla Walla, 2-8.
Palmer, Lew—Grand Falls Park Joplin Mo., 3-8.
Park and Beaumont—A and S., Boston, 3-8.
Parros Brothers—Brighton Beach, 3-8.
Pascatel—Riverside Park, Saginaw, 2-8.
Passparts, Two—Eremitage, Moscow, Russia, July 22-Sept. 13.
Paxton's Art Gallery—Henderson's, Coney Island, 3-8.
Piccoli Midgets—Masonic Temple, Chicago, 3-8.
Pierson, Marie—Henderson's, Coney Island 3-8.
Pleau, Mr. and Mrs.—Shields' Park, Portland, Ore., 2-8.
Polk and Kollins—Shea's, Buffalo, 3-8.
Price and Norris—Bijou, Hamilton, O., 3-8.
Princess Logoras—O. H., Chicago, 3-8.
Pucks, The Two—Freebody Park, Newport, R. I., 3-8.
Rabish and Childers—O. H., Chicago, 3-8.
Radford and Winchester—Krystal Palace, Leipsic, Germany, 16-31.
Rae and Brosche—Keith's, Boston, 3-8.
Raleigh and Beard—Olympic Park, Chattanooga, 3-8.
Ramza and Arno—Mannion's Park, St. Louis, 3-8.
Randall, Sallie—Lakeside Park, Akron 10-15, Casino, Toledo, 30-Sept. 5.
Rapoli—Columbia, St. Louis, 3-8.
Rays, The—Jacobs, Peoria, Ill., 3-8.
Revere, The Misses—Proctor's, Newark, 3-8.
Reynard, Ed. F.—Hippodrome, London, Eng., July 20-Sept 5.
Rianos, Four—Forest Park, Kansas City, 2-8, Lake Contrary St. Joseph, 9-15.
Riccabona's Horses—Hammerstein's, N. Y., 3-8.
Rice and Prevost—Hammerstein's, N. Y., July 27-8.
Rice and Prevost—Hammerstein's, N. Y., 3-8.
Richards, Dick—Tivoli Theatre, Mankato, Minn., July 27-9.
Rixford Brothers—Keith's, N. Y., 3-8.
Rosses, Amann and Hartley—Proctor's, Newark, 3-8.
Royce, Ray L.—Shea's, Buffalo, 3-8.
Rudd and Hoppe—A. and S., Boston, 3-8.
Russell and Buckley—Keith's, Boston, 3-8.
Sabel, Josephine—Paradise Gardens, N. Y., July 27-8.
Sawyer, Henry Clinton—Lechi Park, Seattle, July 28-5, Shields Park, Tacoma, 6-13.
Saxon, Pauline—Contoocook River Park, Concord, N. H., 3-8.
Scheneck Bros.—Shea's, Buffalo, 3-8.
Scott Brothers—Paradise Gardens, N. Y., July 27-8.
Seligman, Minnie—Morrison's, Rockaway Beach, 3-8.
Seymour and Dupree—Chester Park, Cincinnati, 3-8.
Shaw, Alice, and Daughters—Brighton Beach, 3-8.
Sherman and De Forest—Proctor's, Newark, 3-8.
Smirl and Kessner—Salem Willows, Salem, Mass., 3-8.
Smith and Bowman—Henderson's, Coney Island, 3-8.
Smith and Fuller—Masonic Temple, Chicago, 3-8.
SNYDER, GEO. B., AND BUCKLEY, HARRY—Muskeegan Park, Muskeegan, Mich., 3-8, Masonic Temple, Chicago, 9-15.
Spissell Brothers—Fort Sheridan Park, Highwood, Ill., 2-8, Riverview Park, Aurora, 9-15.
Stapleton and Chaney—Edgewater Park, Celina, O., 3-8.
Stavordale Quintette—Hippodrome, Eng., July 13-Aug. 29.
Stetson, Walter, and Co.—Lawrence Garden, Washington, 3-9, Rocky Point, R. I., 9-15.
Sully, Lew—O. H., Chicago, 3-8.
Swickard, Mr. and Mrs.—Johannesburg, S. A., July 27-Sept. 19.
Swift and Deveau—Syracuse, N. Y., 3-8.
Tally Ho Duo—Greenville, S. C., 3-8.
Terry and Lambert—Wolverhampton, Eng., 3-8, Birmingham, 17-22.
Thomas, Hilda, and Co.—Proctor's, Newark, 3-8.
Thomson, Harry—Delmling's Casino, Rockaway, July 27-15.
Thornton, Jas.—Keith's, Boston, 3-8.
Three Troubadours—Ramona Park, Grand Rapids, 3-8.
Tillson and Richings—Crescent Park, Providence, 3-8.
Topak and West—Ocean City, N. J., 3-8.
Torcat—Ramona Park, Grand Rapids, 3-8.
Toubey and Lacy—Keith's, Phila., 3-8.
Towner, Purvis and Towner—Park, Lima, O., 3-8.
Trolley Car Trio—Lake Park, Webb City, Mo., 3-8.
Troubadour Four—Junction Park, Beaver Falls, Pa., 3-8, Sangerbund Hall, 10-22.
Turner's Pickaninnies—Proctor's 5th Ave., N. Y., 3-8.
Tyler, Rosa Lee—Columbia, St. Louis, 3-8.
Unthan, C. H.—Ramona Park, Grand Rapids, 2-8.
Van Brothers—Park, Lexington, Mass., 3-8.
Victor's Venetian Band—Hammerstein's, N. Y. City 3-8.
Wayne and Lamar—Pastor's, N. Y., 3-8.
Youngs and Brooks—Olcott Beach, N. Y., 3-8, Casino, Toledo, 9-15.
Webb, Margaret—Highland Park, Brockton, Mass., 3-8.
Wells, Kitty—Columbia, St. Louis, 3-8.
Welsh, Chas. and Jennie—Coney Island, Cincinnati, 2-8.
Welsh, Lenn—Detroit, 3-8.
West, John A.—Temple, Detroit, 3-8.
Westons, Three—Morrison's, Rockaway Beach, N. Y., 3-8.
WHISTLING TOM BROWN—Norumbega Park, Boston, 3-8, Celeron, Jamestown, 10-15.
Whitesides, The—Stanton Park, Steubenville, O., 3-8.
Whitman, Frank—Highland Park, Pa., 3-8.
WILDER, MARSHALL, P.—Convention Hall, Saratoga, N. Y., 11-13, Masonic Temple, Chicago, 23-30.
Williams, Frank and Ida—Avon Park, Youngstown, 2-8, Hanlon's Point, Toronto, 10-15.
Wilton Brothers—Keith's, Boston, 3-8.
Wonderful Jordans—Masonic Temple, Chicago, 3-8.
Wood and Ray—Attleboro, Mass., 3-8.
Yackley and Bunnell—Norumbega Park, Boston, 3-8.
Yamamato Brothers—Morrison's, Rockaway, Beach, N. Y., 3-8.
Yankee Comedy Four—Proctor's 5th Ave., N. Y., 3-8.
Yeoman, George—Park, Wheeling, W. Va., 2-8.
York and Adams—Morrison's, Rockaway Beach, N. Y., 3-8.
Zara and Stetson—Lagoon Island, Albany, 3-8.
ZAZELLE AND VERNON—Electric Park, Baltimore, 10-15, St. Nicholas Garden, N. Y. city, 17-22.
Zel—Casino, Springfield, 3-8.
Zeb and Zarrow—Temple, Detroit, 3-8.
Ziska and King—Keith's, Phila., 3-8.

MATTERS OF FACT.

W. H. Stoddard, who has taken the management of the Opera House at Sheboygan, Wis., will open his season in October.

Manager E. A. Parks, of Parks' Theatre, Louisiana, Mo., visited New York last week for a few days, being his first visit in some years to this city.

George Sammels' Looking for a Wife began rehearsals yesterday. The company will comprise twenty-five people well known in the comedy line. The tour of Looking for a Wife will begin in Asbury Park on Aug. 22.

Tom Waters, comedian, pianist and author of many song successes, has just completed the manuscript of a three-act musical comedy, Jonah and the Whale. The piece is fully protected.

W. Crosbie Gill is painting the scenery for the romantic drama, His Majesty and the Maid, and for The Minister's Daughters.

Stella Wimmer, the well known and capable actress, whose forte covers playing of leads, heavies and ingenues, is open for engagements. She is at present with the Winninger Brothers' company.

Manager F. O. Ellsworth, of The Metropolitan, Iowa Falls, Ia., plays but one attraction a week, insuring a profitable stay to the visiting attraction.

No repertoire companies have been played here. Mr. Ellsworth has time for ten more attractions for the coming season.

Mary Atheling, the emotional, heavy and character woman of repute, invites offers for next season. Miss Atheling's work in the past is a sure criterion of her future possibilities.

The Daniels Scenic Studios offer many alluring inducements to the prospective buyer, as their special "Tietzel" frames are a surety against wear and tear, and thus save the manager much needless worry and extra expense.

Billy Payne has been engaged to play the role of Caleb Springer in The Village Postmaster, by J. Wesley Rosenquest. Mr. Payne will do his own, specialty in the part, and is sure to make a hit.

Stereopticons and films of all descriptions can be bought of L. Hetz, 302 East Twenty-third Street, at reasonable figures.

Wilbor A. Shea controls the bookings of four good cities in Maine, where an attraction can profitably break a jump going into New Brunswick and Nova Scotia. The house at Calais has been entirely remodeled. Mr. Shea's headquarters are at the Memorial Opera House, Eastport, Me.

Rehearsals have been called for the Four Cohans in Running for Office. The chorus people are to report Aug. 10, while the principals will meet for the first time Aug. 17. Lyric Hall is the place of assembly.

The Academy of Music, at Lowell, Mass., will be managed by R. T. Murphy the coming season. He will play only the best.

Henry C. Harrison and Edna Marshall, comedian and ingenue, respectively, are now at liberty. Their wardrobe is superior to the average and has received favorable comment wherever they were seen.

The Grand Opera House at Herkimer, N. Y., under the management of Benjamin Scherner, has good open time, owing to cancellations. The house is a fine one, and should be a welcome stand to any company in that territory during this time.

Moore's Opera House, which is being erected in Barnesville, O., will be ready for opening about Oct. 1. A certainty will be paid to a first-class attraction to start the house on its career. Barnesville has 5,000 population, and an additional 10,000 to draw from. Eli Moore will manage the house.

The New Opera House at Sheboygan, Wis., expects to open in October. It is up-to-date in every particular. W. H. Stoddard has secured the management for a term of years. * *

THE BROOKLYN STAGE.

At Henderson's this week the following bill will be in vogue: Dixon, Bowers and Dixon, Lyons, the Simpsons, Alexais Duo, Hoey and Lee, Irene Dunbar, Smith and Bowman, Murphy and Murphy, Three De Fay Sisters, Amy Butler, Three American Stars, Paxton's Art Gallery, Gotham Comedy Four, Anna Lloyd, Gates and Nelson, and Marie Peterson.

At Rockaway Beach, Morrison's Theatre, this week are Minnie Seligman, Three Mortons, Obrien and Havel, York and Adams, Sydney Grant, Yamamato Brothers, Agoust and Weston, and the Three Westons.

Frey's Casino, North Beach, bills this week: Williams, George Gaskin, Corbley and Burke, Daly and Devere, and the Marcello Brothers. They are doing good business.

The Brighton Beach bill includes Jean Marcel's Rea Rellefa, Edmund Hayes and company, Lew Bloom and Jane Cooper, Alice Shaw and Daughters, Miland Trio, Parros Brothers, and A Trip to the London Zoo by the Kinemacolor.

At Manhattan Beach A Chinese Honeymoon continues in the theatre, and Pain's fireworks draw large crowds. Monday, Tuesday, Wednesday, Friday and Saturday nights are given over to special societies and orders.

At Brighton Beach Casino Will S. Rising and company appear in The Strange Adventures of Miss Brown.

GEORGE TERWILLIGER.

VAUDEVILLE. VAUDEVILLE.

JOHN FORD & GEHRUE MAYME

IN VAUDEVILLE.

Presenting a Farcial Sketch by Ed. Rose, Entitled

My Country Cousin.

Miss Gehrue, a bonny golden-haired dancer who can sing and act, is capital.—*Amy Leslie, Chicago News, June 22.*

The dancing of Mayme Gehrue and her husband, John Ford, were the most popular features for which the three authors were not responsible.—*Chronicle, Chicago, June 22.*

One of the happiest additions to the company is John Ford, who is a capital low comedian, a great dancer and good singer. He immediately caught the house, which quite lost its mind about him.—*Chicago News, Amy Leslie, June 22.*

John Ford, the second acquisition is an excellent dancer, and with Mayme Gehrue Ford balances a "team" of much talent.—*Inter-Ocean, Chicago, June 27.*

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PATTON—NAUMAN—FALCO—BURNS

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A musician must "BLOW,"
A little you know.

It is to be Happy. A Happy Title. A Happy Plot.

A Society Squabble

Always wanting something they can't get, and getting something they don't want.
The troubles of some is happiness for others.

And if it is in —IRISH— the merrier it becomes

BOBBY GAYLOR & CO.

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Some managers if they were wise
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NOW BOOKING COMING SEASON. A NEW ACT AND IT'S A CORKER.

Address all Agents or as per route. Would accept good Co. BOTH PLAY PARTS.

This Week, Hanover Park, Meriden, Conn.

THE GREAT THURSTON.

When the Great Thurston played his successful three weeks' engagement recently at Keith's Union Square Theatre this city, the street in front of the house was surrounded by a high fence, protecting the edge of the new subway. The management took advantage of the obstruction by covering it with three sheets advertising Thurston. The above picture shows one of the bills on the side of the fence facing Broadway.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Cecilia Loftus is the bright particular star of vaudeville in Chicago this week. She is presenting a sketch by Kate Jordan Vermilye, entitled A Luncheon at Nick's, at the Masonic Temple Theatre. Pedro de Cordoba and Frederic Kaufman assist, and she introduces her imitations of actors and actresses. Others on the bill are Charles Case, Josephine Gassman and her pickaninnies, Piccolo Midgets, Smith and Fuller, the Mathieus, Jordan and Crouch, and the Jordan Family.——At the Chicago Opera House Bobby Gaylor, James E. Mulvey, Carrie Howard, and Mrs. May A. Gaylor are presenting a condensation of Sport McAllister, entitled A Society Snubbie. Others on the bill: Lew Sully, Arensen, Russell and Locke, Johnson and Wells, Princess Lenoros, Barry and Johnson in The Leading Man, Bertha Wagner and Bruno Arnim (Chicagoans) in their new operatic comedietta, The Maid of the Mill, and Maxmillian.——At Middleton's Museum: Mrs. V. F. Rielli's Italian Orchestra, Carrie Winner, Lawson and Curtis, Hettie Kenton, and Barney First.——At Sam Jack's: Kinzo, the Suttons, Larkin and Patterson, Carleton and Terre, Colton and Kenyon.——At the Trocadero: Mr. and Mrs. Jack Birch (magicians), Harris and Walker, and Dodo Walker.——Coliseum Garden: New bundles of "rags" by Brooke's Band, light opera programmes, popular airs.——Bismarck Garden: Charity Martin (soprano) and Bunge's Band continue.——At Sans Souci: Hayes and Healy in The Ringmaster, Mallory Brothers and Brooks, Flood Brothers, Burke's musical dogs, the American Quintette.——The Chutes bill has Des Folieres, Irwin and Proctor, Martin and Rowlett, the Clarkes, Mayer, Myer and Martin, Trep, Tyrrel and Trep.——Olympic: Moving fight pictures.——Items: Jessie Bartlett Davis follows Cecilia Loftus at the Masonic Temple Aug. 9.—The American Quintette, consisting of Mattie Boorum, Samuel Wright (first tenor), Harry Robinson (baritone), Joe Kauffman (bass), and Jimmy Nugent (second tenor), attracted especial attention at the Masonic Temple last week. The boys' voices are all good and they made a hit.—Artie Hall won especial favor at the Chicago Opera House.—Rocco Vocco, a Chicago boy soprano, recently sang at the Chicago Opera House with Sadie Leonard.—Newspapers had pleasant things to say about lively Elfie Fay and her very original way in "The Belle of Avenue A."

OTIS L. COLBURN.

BOSTON, MASS.—James P. Barrows and John Lancaster lead the vaudeville bill at Keith's this week in A Jolly Jollier. The Fadettes, led by Caroline B. Nichols, give a new musical programme, and the other features are James Thornton, Rae and Broache, Derenda and Breen, Collins and Hart Charles Ernest, Clifford and Hall, the Lucados, Walter Daniels, Wilton Brothers, Russell and Buckley, Davis and Walker, and the moving pictures.——No matter what the weather is business is good at the Palace, with the Summer burlesque co. The olio this week is made up of the Parkers, Frank Everson, Finn and Warren, May Russell, John C. Hart and co. in The Pipe Hitter, and Thomas and Watson in The Watch Dog, which serves as the finale.——Austin and Stone's this week presents in its vaudeville theatre Goodwin Brothers, the Emerald Trio, Dolly and Barney Flynn, Lulu Brown, Josie Le Coy, Joe Mackie, the Harringtons, Thorpe and Dresser, Ethel Garrison, May Bryant, Stover and Reifert, Blanche Morse, Goldsmith and Hope.——Dan Crimmins and Rosa Gore are the stars at Westward Park this week with A Warm Match.——At the Medford Boulevard the New York Vaudeville Stars include Elinore Sisters, Fitzgibbon, McCoy and Fitzgibbon, Ah Ling Foo, Eldora and Norine, Bush and Gordon, and James Irwin.——At Lexington Park the bill includes McIntyre and Rice, Van Brothers, Sam D. Drane, Hill and Whittaker.——At Norumbega Park the entertainers are the Ronaldos, Kelter, Cooper and Bailey, Tom Browne, and Yackley and Bunnell.——Items: Lew Benedict leaves Boston this week to join John W. Vogel's Minstrels as stage director and principal comedian.—Tilly Cohen (Mrs. George Seixas), one of the best known members of the burlesque co. at the Palace, celebrated the first anniversary of her marriage last week at Hotel St. Leon. Seventy-five friends sat down at the dinner, and there were dancing and songs by Miss Cohen, Fanny Everett, Belle Lytell, Mandie Adams, Minnie Reinhart and others. Toby Lyons, in behalf of the co., presented Miss Cohen with a handsome handbag, in which she found $50 in gold.

JAY BENTON.

PHILADELPHIA, PA.—This week is the opening of the Fall season at Keith's New Theatre, with the following strong cards: Tom Nawn and co., Howard and Bland, Johnson, Davenport and Lorella, Ernest Hogan, John and Bertha Gheeson, Frank Conly, Meredith Sisters, Elska and King, Elsie Bernard, Maxsmith Duo, Touhey and Lacy, Gallando, the Chamberlains, the Gregsons, and vitagraph. Houses crowded.——Variety offerings at Chestnut Hill Park are Scott and Howard, Haley and Bond, Cole and Clemons, George Von Hauf, Thomas J. Quigley, James Murphy, and L. F. John's Orchestra.——Items: George K. Boyle (formerly of Keith's Bijou) is doing well at Wood-Lynne Park, Camden, N. J., with a change of vaudeville acts weekly.—There will be only two houses in this city open to travelling burlesque cos. next season, Lyceum and Trocadero, which will open at the end of this month. Neither house will play return dates.—Floyd Lauman, manager of the Trocadero, is at Atlantic City, suffering from rheumatism, after a great jollification with the Elks at the Baltimore convention.

S. FERNBERGER.

ST. LOUIS, MO.—The concerts of the Innes Band and the diving of Marvelous Marsh, the cyclist, continued to please patrons of Suburban Garden. This week there is an innovation at the garden; the concerts by the band are shortened and room made for a vaudeville bill of five numbers. The features are Heeley and Meeley, Ryder's monkeys, Brothers Rossi, Albert C. Waltz, and Alf Holt.——Hopkins' resort, the Highlands, did big business last week. Papinta was the chief attraction. Rose Naynon, with her parrots and doves; Piccolo Midgets, and the Four Rianos were also on hand. On Thursday the retail druggists and on Friday the Office Men's Club had outings here. This week Colonel Hopkins has for his big star George Primrose, accompanied by the Foley Twins. Papinta remained over. The other attractions are Lafebre's Saxophone Quartette, Press Eldridge, Three Merrills, and Eva Mudge.——The Columbia opened 3 for the season with the continuous vaudeville entertainment that has made that theatre justly popular. The opening bill was headed by George C. Boniface, Jr., and Bertha Waltzinger. Other features are Robert Fulgora and co., Five Nossos, Daly and Moran, Kitty Wells, Rapoli, Artie Hall, Harry and Charles Boyle, Marsh and Sartella, Conley and Klein, the Leisserring Children, Rosa Lee Tyler, and the kinodrome.——The Three Keatons, with Little Buster, and Mr. and Mrs. Robyns divided honors at Mannion's Park last week on a bill that was the best yet seen at that resort. This week's programme includes the Robyns in The Counsel for the Defense, Crawford and Manning, Ferguson and Passmore, Armstrong and Holly, and Mayme Mitchell.——The performance last week at West End Heights met with general approval. The bill was headed by George H. Wood. This week's bill contains Cole and Delosse, the McAvoys, Wheeler and Ecklow, Dougherty's poodles, Cassimere and Florence, Williams and Franklin, and Lottie West-Symonds.——The features at Lemp's Park last week were Beverly and Danvers, Franklin and McNutt, Ruf and Cusick, Dunn and Williams, Hays and Fields, and the Georgia Jubilee Singers. This week: Freese Brothers, Burdon and Rehan, Elmore Bunce, Kohl and Alecia, Carrie Scott, and the Georgia Jubilee Singers.——Carl Fischer, German comedian, was the headliner at Hashagen's Park last week, his work being entirely satisfactory. This week's offering includes Sully and Phelps, Kalhass, George Thomas, Coney Island Maids, Frank and McNair, Myrtle Pausch, and George Weislogel.

J. A. NORTON.

DETROIT, MICH.—At the Temple Theatre week July 27-1, Madame Adelaide Herrmann occupies premier position with her mysterious feats. There are more skilled performers in the black art, but none execute their work with as much grace or charm of manner. The Oriental setting which Madame Herrmann uses for her act adds greatly to the effect. Her latest feat, The Sleeping Beauty, or A Dream in Mid Air, is a cleverly conceived idea, well worked out, and serves to introduce Adele Dewey in some pretty poses. Ray L. Royce, as was expected, made a hit of large proportions. This clever monologist needs no heralding, so well is he known throughout the length and breadth of vaudevilledom. His impersonations are refined and highly amusing. John A. West demonstrates his ability on various instruments. A Thief in the Night, by Sidney Wilmer and co., is a good filler, being humorous and bright. Sailor and Barbaretto sing well and in perfect harmony. Allen Wightman works hard at his clay modeling, at which he is quite an expert. Stella Rinehart in clog dancing is good. Martini and Maxmillian use their skit, The Professor and His Assistant, to exploit their tricks in sleight of hand work. Their unique way of showing how they accomplish them brought down the house. Polk and Collins, banjoists, and the biograph, with new pictures of China and the Orient.——The Avenue Theatre has returned once again to straight vaudeville, and Manager Lamkin has booked a bill of average merit for week 27-1. A Pass for Two, written by Edward E. Kidder, is an entertaining comedy, by Sam Edwards, Sophie Brunt, and Francis Stuart. It contains good, clean fun, and the participants are capable. The Well Well Man, by Florence Hughes and Edward Bixley, too well, though possessing little of real merit. The acrobatic tricks of Marguerite and Hanley are both novel and clever, the woman possessing wonderful strength. The Three Mareenos, in acrobatic features mixed with comedy, made good. Mabel Hudson, a stunning looking woman, has a voice of good range, and her selections are of the kind that takes. Avery and Hart are good in coon songs of a popular type. Joe Morris in Hebrew songs and parodies, Barr and Evans in songs and dances, the woman especially making a hit. The vitagraph, picturing the life of Robinson Crusoe.—— Burt Harry and Flora Blake, who enjoy an enviable reputation as vaudeville artists both in this country and abroad, have returned to the city for a short stay, after an absence of ten years. They are domiciled at the Hotel Campus.

A. FRANCIS.

PORTLAND, ORE.—Shields' Park: The elegant weather and the fine programme prevailing at this place combine to make big business. Campbell Brothers are the headliners for the week July 19-25. Marie Stoddard does a catchy impersonation act. May and Baby Owen do a fine comedy act. The holdovers of merit were Bolli and Bolli, grand opera singers; Wise and Milton, Dan McGreavey, monologist; Edward Raymond, illustrated songs, and the polyscope.——The Empire: Lillian Leslie heads the list as a singer and a living model for elegant gowns. Other numbers of merit in the current bill 20-25 are Allen J. Shaw, coin manipulator; Tom Hill, musical tricks; Marsh Craig, contortionist; Christy and Willis, jugglers; McIntyre and Primrose, comedians; Hayward and Hayward, dancing; Conroy and Pearl, song and dance; Dilgas, gymnast, and the bioscope. The business continues good.

JOHN F. LOGAN.

PROVIDENCE, R. I.—At the Forest Casino, Rocky Point, Manager Harrington is certainly putting on a fine bill. It included July 26-1 Ethel Robinson, Norma Wills, Monte Collins, Wills and Barron, Nellie Chandler Ricci, Mr. and Mrs. Arthur Young, Clara Cole and Grace Spencer, Jeannette Mills, Ryan and Douglas, George and Lillie Brennan, Lottie Proctor, Gladys De Marco, and Gardner, West and Sunshine.——The bill at the Crescent Park Open Air Theatre 27-1 contained Murphy and Palmer, Manly and Rose, the Farleys, and Lester Brothers.——Chestnut Grove Casino had this bill 27-1: Cole and Wood (a good hot weather team), John E. Ward, the Parkers, Cogan and Bacon, Lillian Held, and a farce called The Elephant Importer.

HOWARD C. RIPLEY.

KANSAS CITY, MO.—The vaudeville bill at Hopkins' Forest Park July 26-1 was one of general merit, each act winning liberal applause. Madame Mantelli was the headliner, and her several selections won loud and prolonged applause. Saona, the impersonator, also scored heavily, and Little Elsie was well received in songs and impersonations. Prevost and Prevost were quite amusing in their turn, and Drawee, the juggler, and Zabodie, the hand balancer, all more than made good. For 2-8: Rose Nanon, Four Rinaos, Rader Twins, Charlie and Willie, Clark's dogs, and Pauline Moran.——In the German Village at Electric Park 26-1 William G. Rogers, the well-known baritone, and Pauline Westerly, in songs, furnished entertainment to large crowds.

D. KEEDY CAMPBELL.

CINCINNATI, O.—The best bill of the season at the Lagoon was that offered July 26-1. De Mora and Gracetta had a splendid acrobatic act. May Melbane was retained for a second week, and the Gilbert Sisters proved themselves clever dancers. Carnella's Pony Show, the Wilson Trio, and Mons. Rouen completed the highly enjoyable bill.——At Chester Park 26-1 Zara and Zara led with an interesting turn. Arthur Rigby was amusing in a black-face monologue, while others worthy of mention were Le Roy and Le Vannion, Bertha Dorian, Charles H. King, and Shannon and Lucier.

H. A. SUTTON.

TOLEDO, O.—The Farm's bill was rather weak. Bimm, Bomm, Brrr's musical act was featured, and Billy Link made good with his monologue. Others were Tezzo and Daniel, Tommy Hayes, Herbert and Nolan, and Cadieux. Ada Arnoldson was to have appeared, but, owing to illness, canceled.——Bellevue Park had Murphy and Willard, Samayor, Miller and Kresko, Robert H. Mack, Beach and Gage, Three Walseys, Rook, who does a high wire act and dive, fell and badly sprained his ankle July 27.

C. M. EDSON.

BUFFALO, N. Y.—A very good bill is offered at Shea's, with Frank Bush as the headliner. Others who contribute are Lilian Burkhardt and co. in On 'Change, which proved a disappointment, as it did not give Miss Burkhardt an opportunity to display her talents; Kelly and Violetta received the lion's share of the applause, and they justly deserved it; Juggling Normans; O'Brien and Buckley; Kennedy and Rooney, a very clever pair of dancers; Leroy and Woodford, Bean and Hamilton.

P. T. O'CONNOR.

NEW ORLEANS, LA.—West End (J. J. Corcoran, mgr.): The attendance continues very large at this resort. For week of July 26-1 the vaudeville features consist of John Le Clair, who does a good juggling turn, and Bryan and Nading, in their second week, continue to please. Veasey's Concert Band continues to render splendid programmes, and the vitagraph is as popular as ever.——At Audubon Park and City Park there are bi-weekly concerts, which are well attended.

J. MARSHALL QUINTERO.

NEWARK, N. J.—Proctor's presented a good Summer programme July 27-1. The comedietta, A Pair of Boots, was cleverly acted by Messrs. Rolleston and Callice and Miss Bingham. Walter Chester and co. did fairly well in Jefferson Davis, Attorney. Others on the bill were Keeley Brothers and Belmont, the Two Pucks, Arthur Buckner, Louise Satour, Charlotte Parry, Frank Fogarty, and the kalatechnoscope.

C. L. NELSON.

BAYONNE, N. J.—Frank's Opera House (Charles Kanter, mgr.): Business continues excellent. Appearing July 27-1 were Sherman and De Forrest, Eckhoff and Gordon, Fisher and Clark, Gertie De Milt, Ben Welch, Smith and Powell, Bailey and Bailey, and Hayes and Suits.

WALTER C. SMITH.

LANCASTER, PA.—Woolworth Roof-Garden (John B. Peoples, mgr.): People were turned away at both performances July 25 and business continued large 27-2. Leonard Grover, Jr.; May Noble, and Lynford Risley in Sauce for the Gander; Stanley and Brockman, and Jessie Couthoui scored heavily, and Wolf and Milton, the Yalto Duo, George Thatcher, Myers and Rosa, and the biograph pictures were well received. For 4-9: Callahan and Mack, Stanley and Wilson, Frank O. Piper, Madge Fox, Todd-Judge Family, Smith and Powell, Delto and Delto.——Rocky Springs Park Theatre (H. B. Griffiths, mgr.): The opening week of vaudeville drew large houses and the audiences were well pleased. Josephine Le Coy, Eckhoff and Gordon, and John Walsh, who were billed, failed to appear, but their places were ably filled by Emma Watson, Short and Edwards, and Bert Lennon. Barrett, Belle and Barrett appeared in I'm All In. Etta Stetson and the Three Jacksons made hits.

REVERE BEACH, MASS.—Point of Pines (William H. O'Neil, mgr.): J. W. Gorman's Alabama Troubadours July 26-1 to satisfactory business. Crane Brothers, Gardner and Maddern, Gertrude Fitzgerald, Arthur McGilvray, Frank Livingston, and the Lynn Cadet Band gave two excellent performances to capacity business 2. For 3-8: Marion Manola and the reorganized Pines Comedy co. in The Tinted Venus.—Orescent Gardens (W. H. O'Neil, mgr.): Excellent houses greeted Quaker City Quartette, Finlay and Burke, Rice Brothers, Udell and Pearce, the Norrises, Murphy and Andrews 2. Same bill 3-8.——Item: At Crescent Gardens 11 a benefit performance for the Church of Our Lady of Lourdes, of Revere, will be given by Ward and Vokes, George Sidney, Lacy, Vinie and Margaret Daly, Charles Howard, Gus Bruno, Fred Wyckoff, Eddie Clark, Maud Campbell, Carrie Weber, and Tony Williams. Captain "Bill" Daly is stage director.

EVANSVILLE, IND.—Oak Summit (Street Railway, mgrs.): The Great Gay and Mlle. Feddessaa, Laura Deane, vocalist; Charles Heclow, acrobatic comedian; Darmody and Florence Abert, and the kinodrome.——West Heights Park (C. B. Stinson, lessee; Francis Rogers, mgr.): Teed, Lazell and co., German comedians; Fanny Frankel, vocalist; Edw. Armstrong and Rosie Wright, dancers; Butler Sisters, singers and dancers.——Cook's Park Theatre (Harry Laurence, mgr.): Tipple and Kliment, musical act; Dot Lee Ellsworth, vocalist; the Loos, Zelma Kollas, and the Sayers.——Items: Both the Grand and People's theatres are being improved for the Fall opening, under the new management of Pedley and Bunch.—Extensive improvements will be made at West Heights. Another pavilion will be added and other features of an attractive nature.

LOS ANGELES, CAL.—Orpheum: One of the best bills for a long time was given July 20-26. The feature was Mabel McKinley. Miss McKinley has a very powerful and highly cultivated soprano voice, which she uses to winning advantage. Charles Dickson and co. made quite a hit in their little skit, entitled A Pressing Matter. Mosher, Houghton and Mosher are, without doubt, the best bicyclists we have ever had here. Julian Rose did his best in Hebrew impersonations. Holdovers were Young and De Voie, Fahan and Byron, Wang Doodle Four, and the biograph.——The Chutes: This place is not offering any thing very attractive in the theatre. Band concerts and out of door sports are the main attractions.

NEWPORT, R. I.—Freebody Park: The bill July 27-1, headed by Della Fox, and including Louise Montrose, Reno and Richards, Mead and Bennett, Hoey and Lee, Ben Myer, Craig and Ardell, Perry and Randall, gave fine satisfaction to usual large business. Announced for week 3-8: Imro Fox, Harry Le Clair, Galletti's Monkey Circus, the Misses Delmore, the Two Pucks, Edward Estus, Coogan and Bacon, and Mrs. Carrie Doty Spooner, a popular local concert and oratorio singer, who makes her vaudeville debut. Business excelent, the custom of the Summer society people of giving entertainments at their residences having in a great measure been superseded this season by the giving of box parties at the Park.

ST. JOSEPH, MO.—Lake Contrary Park (E. P. Churchill, mgr.): The week July 20-26 was a banner week. The State Militia held their encampment there, which added to the already numerous attractions. At the Casino a good bill, consisting of Prevost and Prevost, Burke's Musical dogs, Lawrence and Harrington, Jordan and Crouch, and Annette Moon, drew large crowds. 26-1: Colby Family, Libbey and Trayer, Brown and Bartoletti, Trolley Car Trio, and Lew Palmer.

PEORIA, ILL.—Weast (P. A. Weast, prop.): Week of July 27-1: Teddie McKenna and Teddie, Jr., Salora, Kelt and Rush, George and Pauline Kidd, Lillian Brooks, and Grimes and Oliver. Popular bill, with Salora strong favorite; attendance good.——Jacobs (A. F. Jacobs, prop.): Week of 27-1: Jennie Colburn, Martin and Crouch, Marshall and Erwin, Carnival Trio, and the Midgeleys. Bill taking quite well, which is attested by the good crowds.

SARATOGA SPRINGS, N. Y.—Kayderosa Park (J. J. Cavanaugh, mgr.): The warm weather is drawing big crowds to this, the most popular open air resort in this vicinity. The bill week July 27-1 included Edwin Dicey, John McNamee, Catherine Clair, Carlie and Mame Ramsey, Charles R. Ward, George H. Carr, and Maurice J. Burns; all had excellent acts.——Pleasure Park (Massey, Nichols and Co., mgrs.): Nothing doing week 27-1.

PEEKSKILL, N. Y.—Electric Park (James E. Lynch, mgr.): Bill for week July 27-2 includes Lambert and Pierce, the Two Dwyers, the Two Adams, Harry Kennedy, Effie Farrington, and Joe Barton; performances good; attendance good.——Shady Lake Park (E. E. Hirsch, mgr.): Barstine's moving pictures, Byrne and West, Lombard Brothers, Carrie Mack, Stewart and Desmond, and Constance Windom.

TERRE HAUTE, IND.—The Casino (Breinig and Robertson, mgrs.): Bill for July 19-25: Billy Link, in blackface monologue, leads; Armstrong and Wright present a clever singing and dancing act; H. Guy Woodward in song and stories, Raymond and Veck in a Dutch comedy act, Charles Heclow, a singing and acrobatic comedian, and Lewis and De Gray with a novelty illustrated song will close bill.

YOUNGSTOWN, O.—Idora Park (Edward Stanley, mgr.): Barlow's Minstrels July 27-1 to S. R. O.; first part and olio were well received. Week of 3-8: Lolo Fawn, Dick and Effie Guis, the Lovitts, Marbennite and Grossl, and Anna Whitney. Free attraction "King" and "Queen," diving horses.——Avon Park (G. Wess, mgr.): Week 26-1: The Kilties to good attendance.

NORFOLK, VA.—The Casino, Ocean View (Otto Wells, mgr.): The vaudeville bill at this house for the week of July 27-1 has broken the season record in point of attendance. The bill comprised the following people: Otto Brothers, Turner's Pickaninnies, Pettingill and De Forrest, Three American Stars, and the American vitagraph, showing A Trip to the Moon.

GLOVERSVILLE, N. Y.—Sacandaga Park (Charles H. Ball, mgr.): The best bill of the season was put on by Gorman's Olympia July 27-1, and the large crowds evidenced great appreciation. Carnos and the cyclo velodrome, Gilroy, Haynes and Montgomery, Carlin and Otto, Brandon and Wiley, and Whistling Tom Browne made up the bill.

ATLANTA, GA.—The Casino (Jake Wells, mgr.): Week July 27-1 vaudeville. Six very clever acts, headed by Al. Reno and his dogs. Good attendance throughout week.——Items: The Casino is the only house in Atlanta open at present.—Coley Anderson's Garden Theatre is fast rounding into shape, and will be open in a week or ten days with polite vaudeville.

SALEM, MASS.—Gorman's Summer Theatre (M. J. Doyle, mgr.): Gorman's Specialty co. July 20-25. Bill and business only fair. Elinore Sisters and Solaret were the headliners week 27-1. The others were Katharine Roth, Bush and Gordon, the Darrows, Charles Cartwell, and Madame Redan.

MUSKEGON, MICH.—Lake Michigan Park (W. R. Reynolds, mgr.): Almont and Dumont Carleton and Terre, Mazzcotta, Castelette and Hall, Larkins and Patterson, July 26-1, pleasing good business. Vernon, Snyder and Buckley, Andino and the Mule, Millie Tournor, and Bessie Rans 2-8.

POTTSVILLE, PA.—Tumbling Run Theatre (Robert E. Lee, mgr.): Bill for July 20-25: Princess Chinquilla, Ed. Newell, the cowboy; Frank Whitman, the Nice Twins, and Gruet and Gruet; very good business; performances very satisfactory.

FORT WAYNE, IND.—Robison Park (George H. Fisher, mgr.): Week of July 26-1 opened with the following bill. Hines and Remington making good from the start; Hines and Remington, Vera King, Dan and Dolly Mann, Howard Brothers, and Dan Gordon.

GREENSBORO, N. C.—Lindley Park Casino (N. Wertley, mgr.): Week of July 20-1: Cameros and Toledo, selections from Faust; Clara Child Ellsworth, soprano; Rich and Wilbur, comedy song and dance; burlesque, Jesse James Among the Indians. Attractions and business continue good.

SANDUSKY, O.—Cedar Point (George A. Boeckling, mgr.): Week July 19-25: Girard and Gardner, Flood Brothers, Casmore and Florence, and the kinodrome. Week 26-1: The Three Lelliotts, Haight and Dean, Three Kelsey Sisters, and the kinodrome; good performances; fine weather.

SPRINGFIELD, O.—Spring Grove Casino (L. J. Dalle, mgr.): The bill for July 26-1 included Howard and Linder, Phil Russell, Pat Prior and Effie Norris, the Sisters St. Claire, Phil and Carrie Russell, and Sidney Jerome and Frances Meredith; the bill pleased and drew well.

MENDON, MASS.—Lake Nipmuc Park (D. J. Sprague, mgr.): Bill July 27-1: Ideal Novelty co. represented by Mortimer and Darrell, Madame Flavor, Cora Miskel and co., Lillian Le Roy, Murtha, Cherry and Bates, and the Thomascope, all giving the best of satisfaction.

AUGUSTA, GA.—Monte Sano Park Casino (Jake Wells, mgr.): Joseph Kilgour and Nora O'Brien in Frou-Frou and The Late Mr. Brown July 20-25 delighted large audiences. George Parsen and Isabelle Urquhart 27-1, presenting A Turkish Texan. Excellent performances to crowded houses.

SALT LAKE CITY, UTAH.—Salt Palace Theatre: Vaudeville has been drawing good houses. Dora Pelletier, balladist, and Nellie Ridgway, wire walker, were the principal attractions July 20-25. Next week Diavolo will loop the loop, the first time ever seen here.

ELMIRA, N. Y.—Rialto Theatre (Frank W. McConnell, mgr.): Bill July 27-1: Martiere and Leary, Irving Walton, Clara Childs Ellsworth, Jessie Phillips, Kitty Miller, Sadie Grace, Joe Egan, and James D. Proudlove; large and satisfied houses.

BUTTE, MONT.—Item: Dick P. Sutton has leased what in the past years was the old Theatre Comique, on South Main Street, christened the Empire, and will open 3 with continuous performances from 2 to 5 P.M. and 7 to 11 P.M., at 10 and 20 cents.

OKLAHOMA CITY, OKLA.—Delmar Garden (Sinopoulo and Marre, props.; T. C. Bergeron, mgr.): July 20-25: Al. Ferguson, Tentelle and Radcliffe, Ines Mecusker, Lew Wells, Louis Dacre, and Tony Ryder's Monkeys, they having the call.

BATH, ME.—Merry Meeting Park: A good bill was presented July 20-25 by the New York Stars, headed by the Quaker City Quartette. Others are Mr. and Mrs. Neil Litchfield, the Marvelous Macbans, the Dancing Dawsons, and Till's Marionettes.

WALLA WALLA, WASH.—Shields' Park (Rasmas and Nelson, mgrs.): Week July 20-25, excellent business. Bill included the Dagmars, Hooley and Ketton, Ronald Bradbury, Eddie Earnie, Jessie Orr, and the polyscope.

NEW CASTLE, PA.—Cascad Park Theatre (Pennsylvania and Mahoning Valley R. R. Co., mgrs.): John F. Clark, Ascott and Eddie, Frencelli and Lewis, Suker, Wilks and co., and the Great Farlando; excellent performance; large attendance.

SAGINAW, MICH.—Riverside Park Casino (John McCarthey, mgr.): Week July 26-1: Unthan, Jones and Walton, Pongo and Leo, Fanny Donovan, Wade Family, kinodrome. Good attractions; large business. Week 2-8: Mr. and Mrs. Watrous.

MARION, O.—Huber Roof-Garden (Charles F. Perdy, mgr.): Opened July 27 to large attendance. Vaudeville included Barr and La Salle, Gus and May Woodward, Phillips Sisters, and moving pictures.

LIMA, O.—McBeth Park (L. H. Cunningham, mgr.): July 19-25, good business and well pleased audiences. Week 26-1 opened with Wade's Minstrels to large houses; performance good.

KENT, O.—Electric Park Theatre (I. Buchtell Moffatte, mgr.): Johnson Stock co. July 26-1. Performances excellent; attendance good. Barlow's Minstrels 3-8.

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